VOGUE

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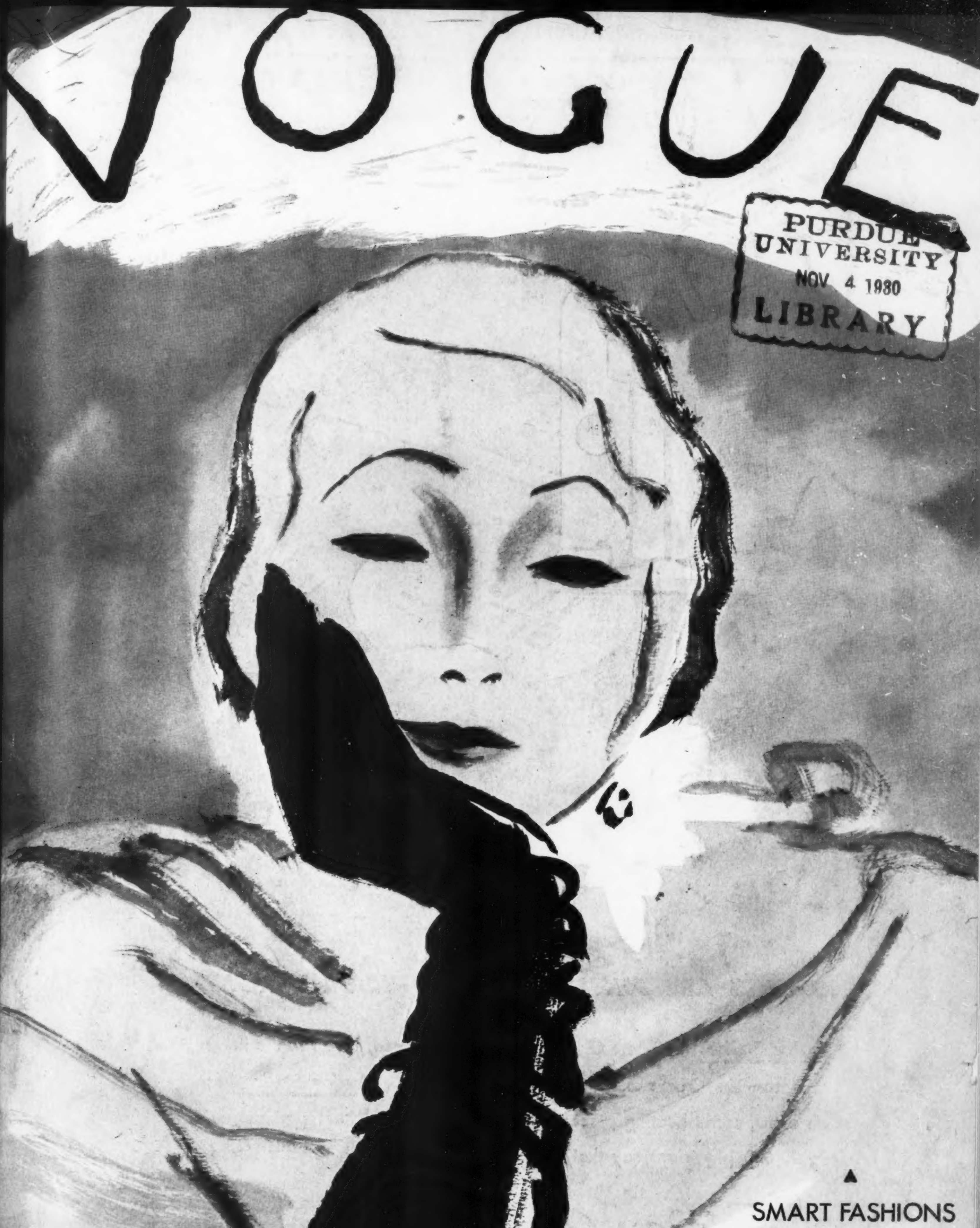

SMART FASHIONS
FOR
LIMITED INCOMES

NOV. 10, 1930
PRICE 35 CENTS
PUBLISHED EVERY OTHER THURSDAY

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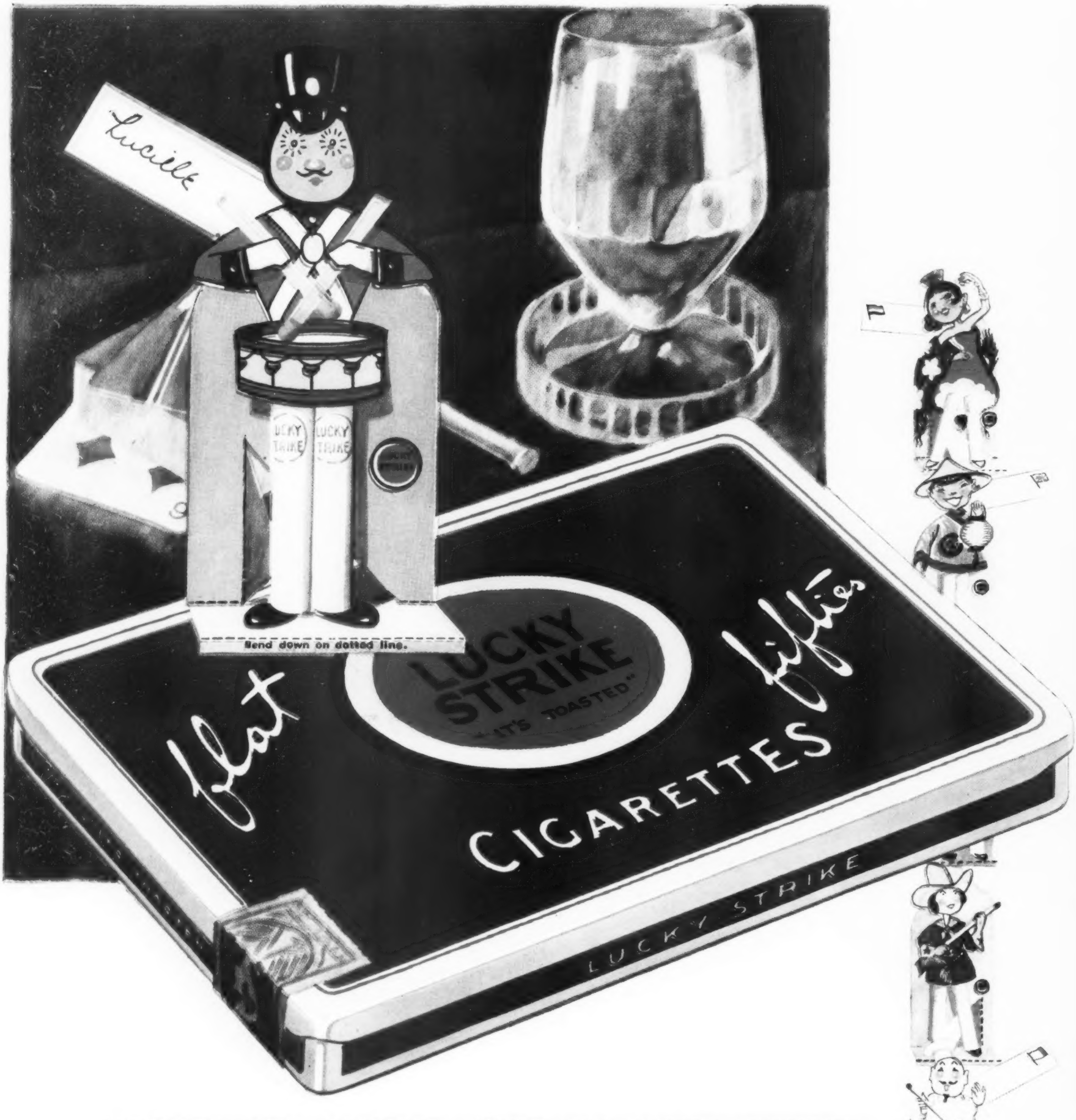
Lucille
LUCKY STRIKE
LUCKY STRIKE
Bend down on dotted line.
LUCKY STRIKE
"IT'S TOASTED"
flat fifties
CIGARETTES
LUCKY STRIKE

LUCKIES ARE ALWAYS KIND TO YOUR THROAT

Lucky Strike, the finest Cigarette you ever smoked, made of the finest tobacco—The Cream of the Crop—"IT'S TOASTED." **Lucky Strike** has an extra, secret heating process. Everyone knows that heat purifies and so 20,679 physicians say that **Luckies** are less irritating to your throat.

"It's toasted"

Your Throat Protection—against irritation—against cough

There are 18 of these merry little figures. One comes in each tin of **Lucky Strike** Flat Fifties.

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TIFFANY & CO.
JEWELERS SILVERSMITHS STATIONERS

DIAMOND JEWELRY
The Range of Choice
Is Extensive

MAIL INQUIRIES RECEIVE PROMPT ATTENTION

FIFTH AVENUE & 37TH STREET
NEW YORK

PARIS *sends you*
SMART SHOES
in Limited Editions

PARISIAN SHOES, straight from the F. Pinet shops—but like all rare works of art . . . limited in number, exclusive, for those who discriminate in fashion—only 36 pair to a model—and each pair numbered like a fine edition.

Created on a new last for the exacting American foot. As whimsical and beautiful as only the French can design them—yet as perfect in comfort as if they were custom-made. And models that are exquisitely keyed to your every costume. As well as a skilled stylist in footwear, who will help you plan particular shoes for special ensembles.

PARISIAN MODELS
AMERICAN LASTS

F. PINET
OF PARIS

FIFTH AVENUE AT FIFTY-FOURTH STREET—NEW YOR
PARIS - LONDON - BERLIN - VIENN

VOGUE
November 10, 1930

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Vol. 76, No.
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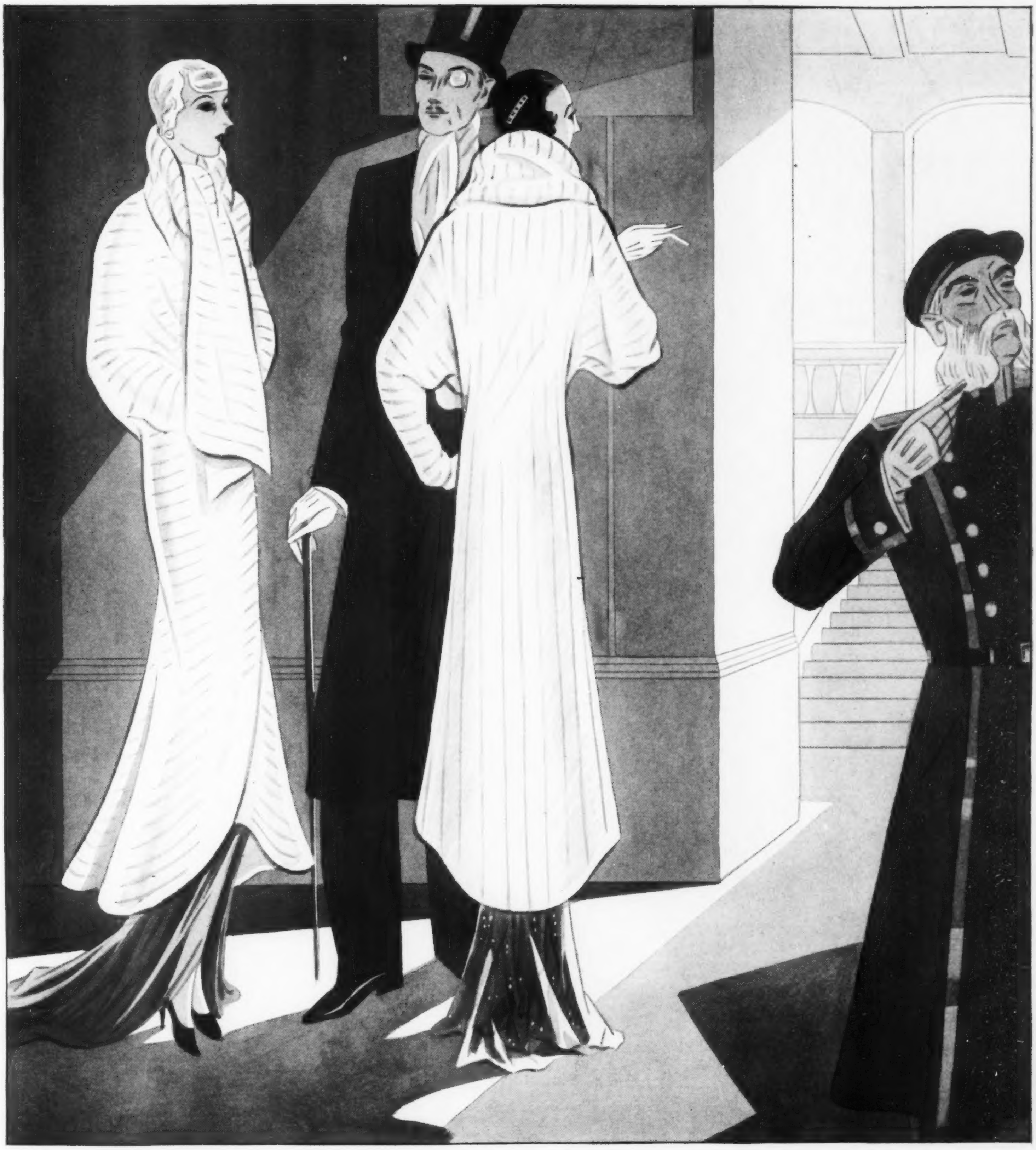


BONWIT TELLER

FIFTH AVENUE AT 56TH STREET

NEW YORK

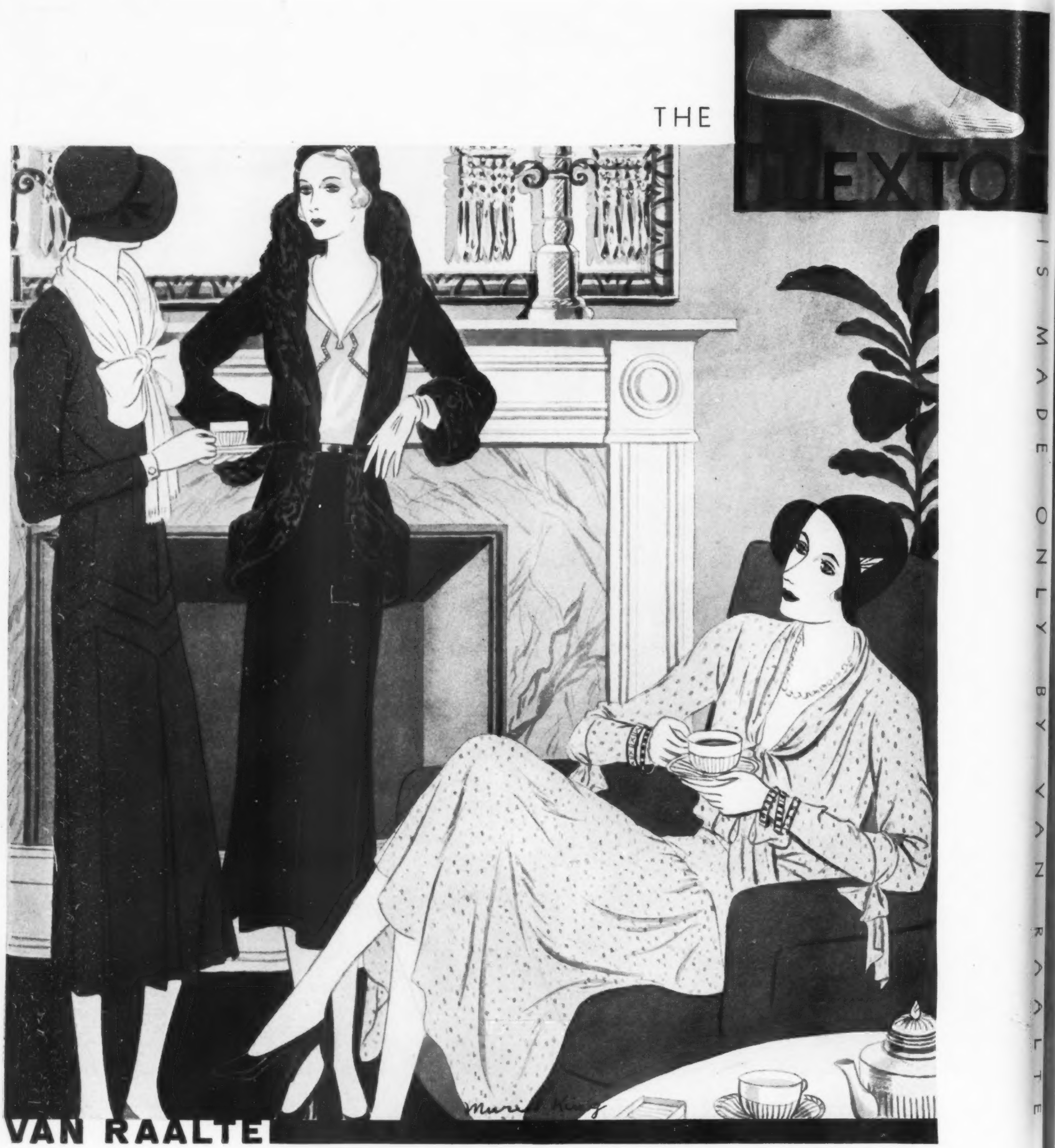
PHILADELPHIA

PARIS LONDON

The Ermine Wrap

Fitted or superbly wrapped, flared and longer, it is created to follow the sweeping, graceful lines of the gowns. Bonwit Teller's ermine wraps are most original in fashion, individual and have a definite air of distinction.

FURS . . . Fourth Floor



AN EXQUISITE ankle is essential to the new formality. Van Raalte stockings are delicate and subtle of texture. They come in a diversity of shades . . . in the correct tones of the season. Thunder for wear with black . . . Morocco, as dark as bitter chocolate . . . Mole . . . Nutria . . . Mink . . . Baum Marten . . . names that are descriptive and simple to remember. All have the Flextoe foot, Van Raalte's own creation, which, by an ingenious and dainty web-insert at the toe, achieves a sleekness of ankle fit such as you have never known before. Illusion or Lustrous, at your favorite shop. $3.50 to $1.50. "Because you love nice things."

IN THE MOOD OF ELEGANC

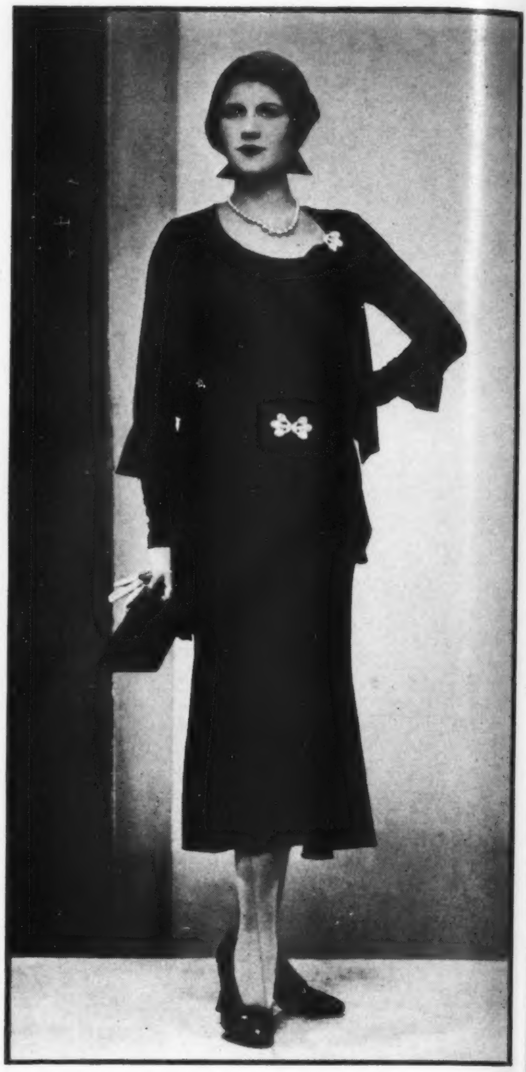
Among recent conceptions in Udall and Ballou jeweled pieces: the necklace—baguette, round, and fancy diamonds . . . . $3,800. The bracelet—baguette, round, and fancy diamonds . . . . $5,800.

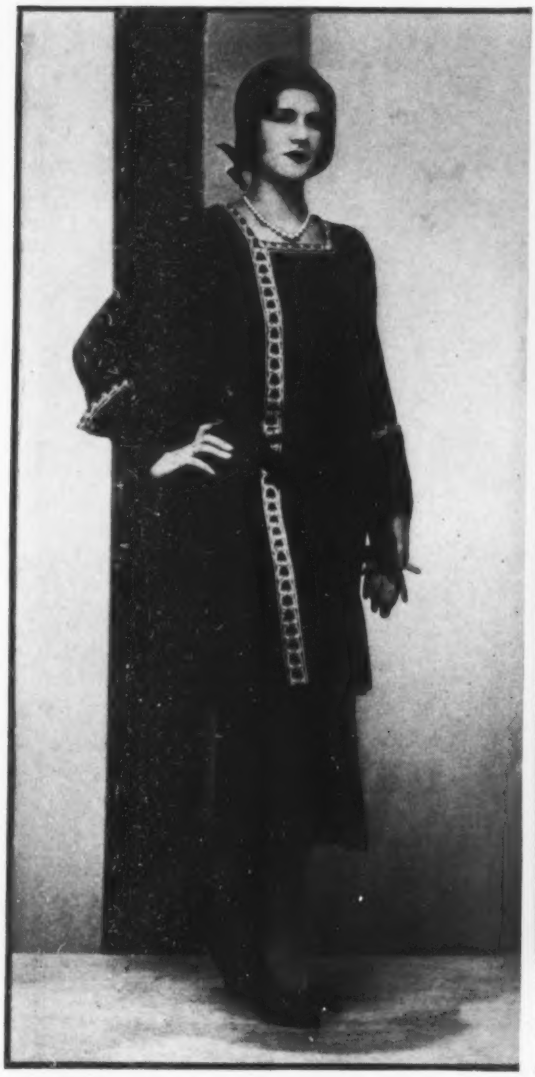
Udall and Ballou
JEWELERS SINCE 1888
Fifth Avenue at 57th Street
NEWPORT — PARIS OFFICE, *48 Rue Lafayette* — PALM BEACH

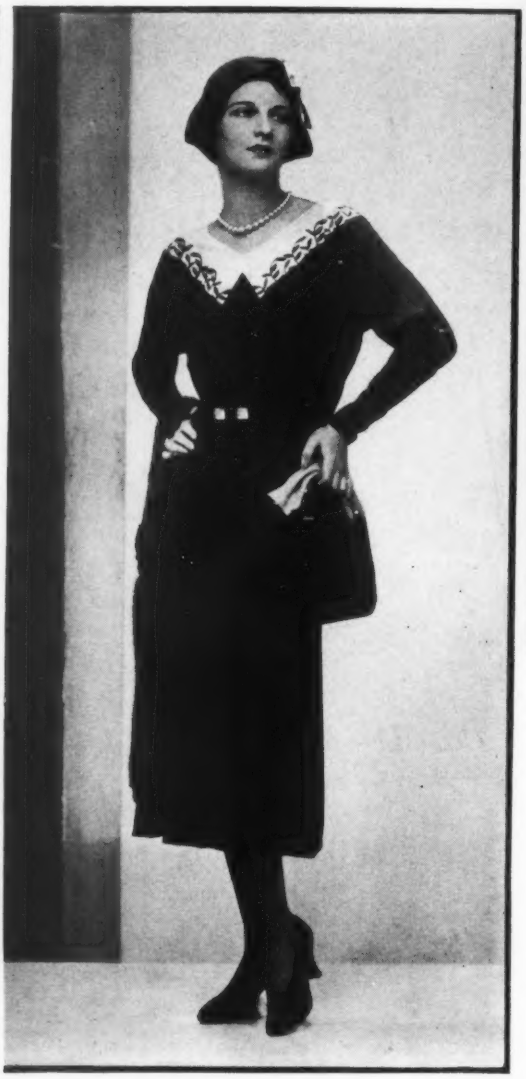
FRANKLIN SIMON & CO.

Presents a Trio of Smart Frocks in a Leading Fashion Weave . . .

CELANESE CREPE CARIBE







Draped bolero and flaring peplum share fashion interest in the frock above.

The Russian influence is a high fashion note in the banded tunic dress at left.

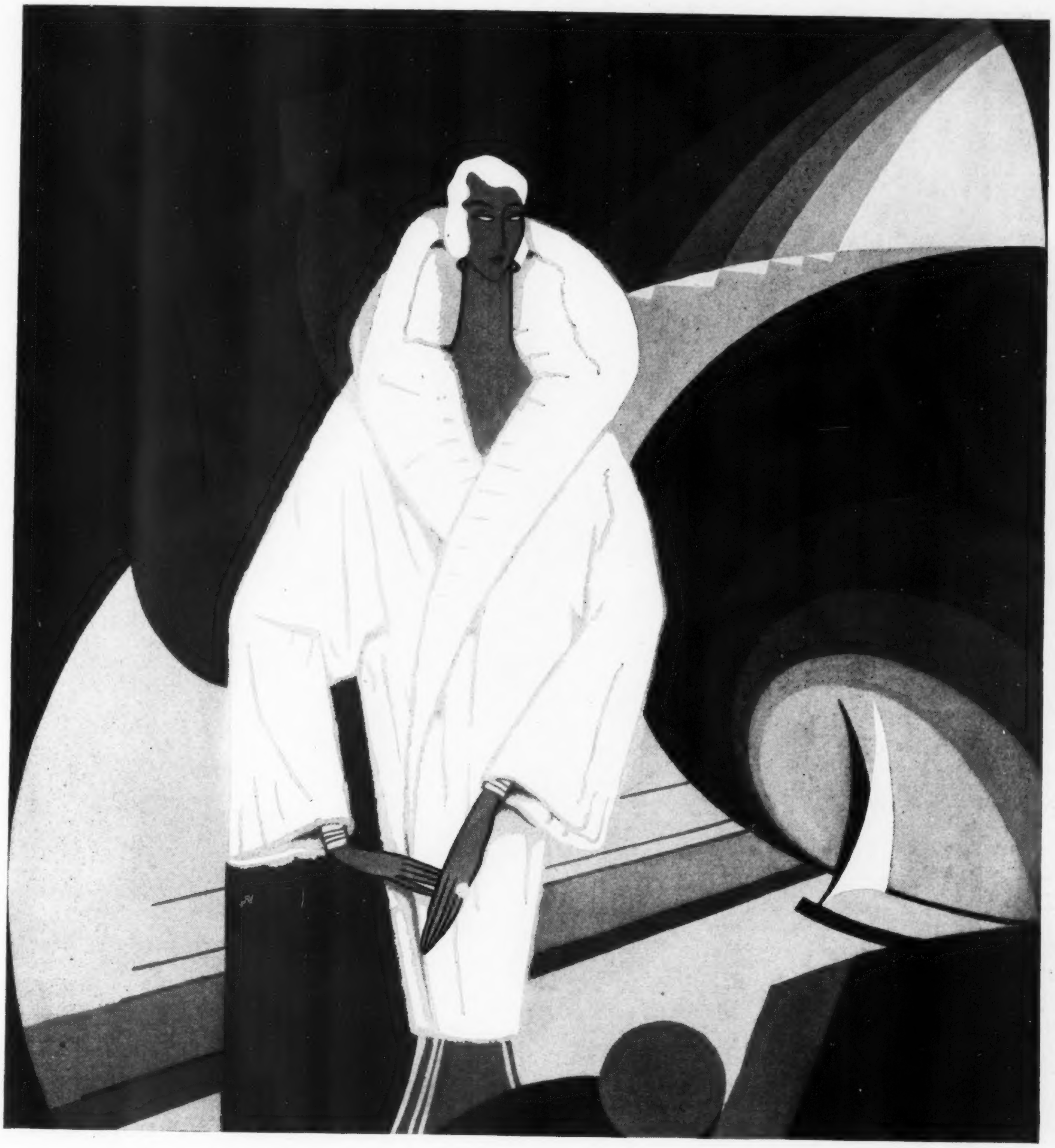
The frock in the center subscribes to the smart, new dolman sleeves and appliquéd contrasting yoke.

Individual Dress Shop for Misses
Franklin Simon & Co.

WITH crepe frocks the season's most important fashion, three smart versions for daytime wear select the soft, rich texture of Celanese Crepe Caribe, in the deep fall colors, to interpret their silhouettes. This outstanding weave of Celanese and silk has a naturally heavy, supple body, free from all loading. And, characteristic of all fabrics of Celanese, it has distinctive serviceable qualities that give it a unique appeal. Celanese Crepe Caribe retains the full measure of its beauty through repeated cleanings . . . is not injured by perspiration . . . and the colors are unusually fast.

CELANESE *Fabrics*
TRADE MARK REG. U. S. PAT. OFF.

Celanese yarns, fabrics and articles are made of synthetic products manufactured exclusively by the Celanese Corporation of America, 180 Madison Ave., New York



Synonymous with a Brilliant Season

A Gunther Ermine Wrap is fashion's passport to the smartest opening night . . . to the cosmopolitan première of an opera . . . and to those special private functions to which all but ultra-chic is haughtily excluded—from $1750 to $7500.

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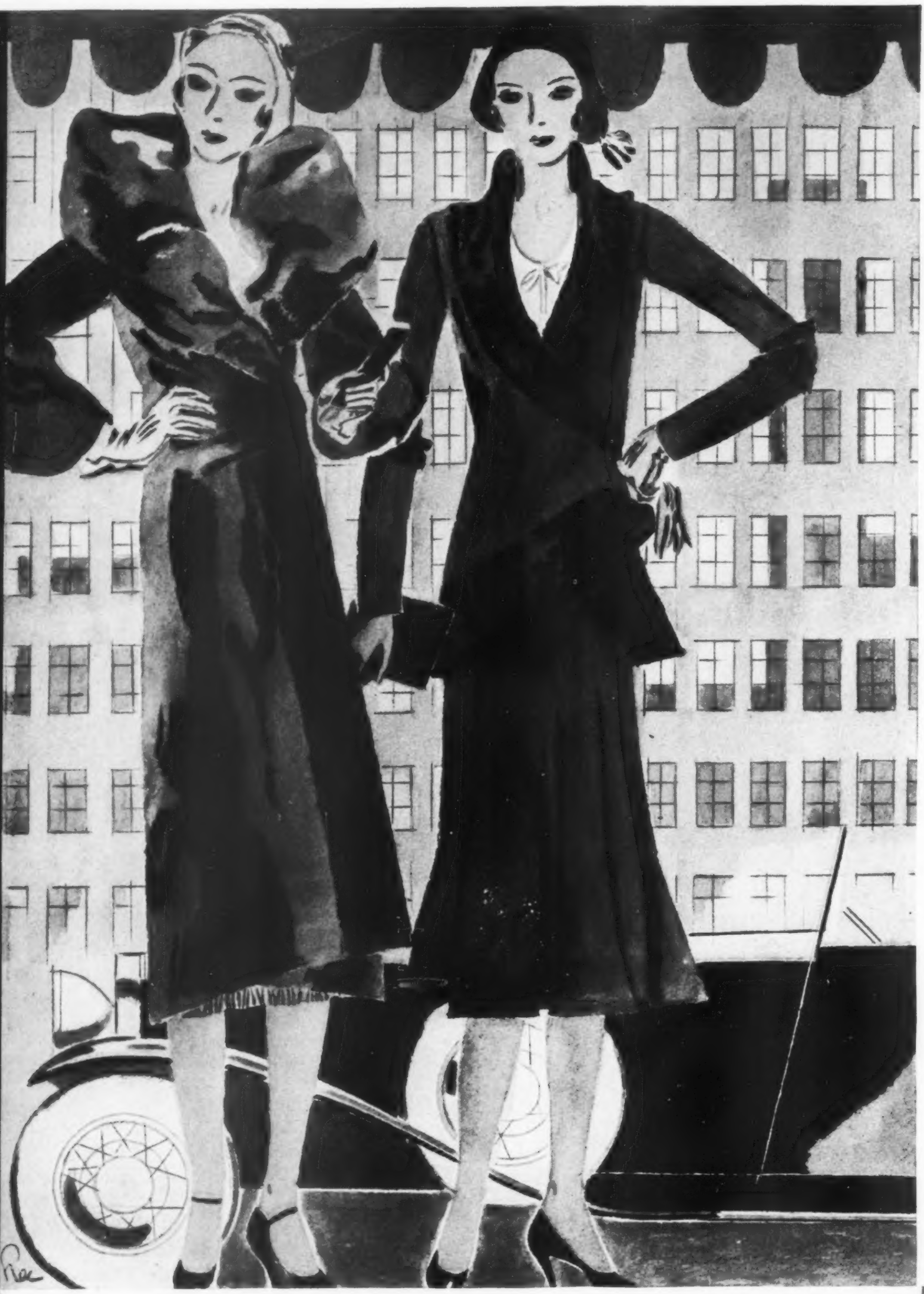
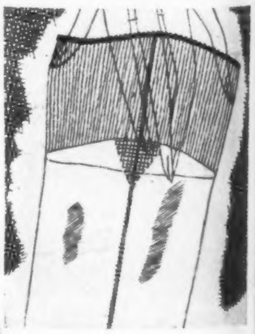


Look for the

LOQUET

Lock at Hem and Seam

Eliminates Fabric Tears due to Garter Strains in this vulnerable area. An Extra Safeguard found only in Windsor Stockings.



● Imagine the delight in finding the Sheerest Stockings in the new Darker Shades . . . clear, even-toned . . . smooth as the perfect complexion. Thank "Supre·Twist" for that (and for the much longer wear). For the subtle glow, the aura of smartness, thank Windsor's Dull Patina. Give Full credit to the Loquet (lock at Hem and Seam) for eliminating Fabric Tears and Garter Strains. Neatly Inconspicuous, as the picture at the right shows—but invaluable as a safeguard. Loquet is found only in Windsors—patent applied for.

● Correct New Shades to complement every basic Costume Color for Morning, Afternoon, Evening and Sports Wear . . . Selected by two Resident-stylists of Paris and the Windsor Color Committee . . . If you've been seeking Better Stockings—try some Windsors. Forget the cost. It's nothing compared with the Satisfaction. Windsors sell as low as $1.35 for Service Chiffon and up to $3 for Ultra-sheer Chiffon. At Smart Shops and Stores almost Everywhere.

Windsor
SUPRE • TWIST
FINE HOSIERY

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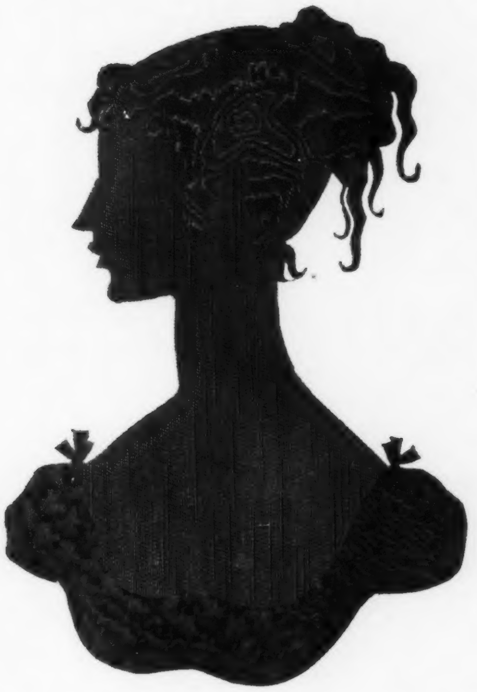
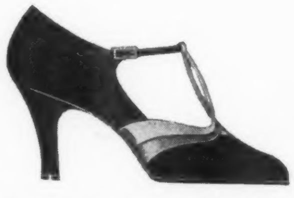


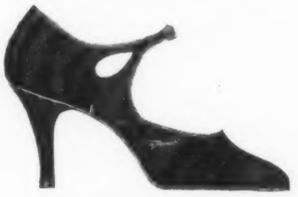
Coiffure of moire, complexion of heavily grained silk shantung, costume of petit-patterned silk façonné.

FABRICS, RICHLY WROUGHT

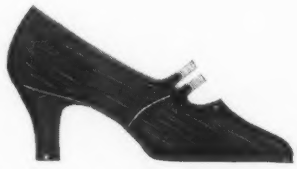
Such stuffs as are woven into history



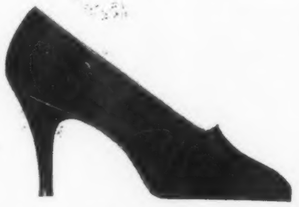
ELAINE—*Petit-patterned black silk façonné. Gold and silver straps. $14.50*



FIFI—*Black moire or in white for tinting. Enamelled Buckle . $12.50*



MIRADOR—*Black silk shantung. Silver-beaded straps $10.50*



RIO REGENT—*Slim, clinging opera of black or white moire . . $10.00*

Back to the romantic ages go the new fashions in their search for sheer beauty. And they return with historic silhouettes enriched by fabrics of exquisite workmanship . . . brocades from Damascus, deep-grained China silks, moires from Empire France. Walk-Over slippers adapt fine textures and quaint designs to the contemporary scene . . . ELAINE in black silk façonné, small diamond points on a dull ground. Appliquéd with gold and silver kid . . . FIFI whose simplicity becomes enticing under the suave surfacing of moire . . . MIRADOR of heavily grained silk shantung variegated with silver beaded straps and a slender silver piping . . . RIO REGENT black moire or white, for tinting, on the perfect fitting opera last . . . We will be glad to send you a copy of our new booklet illustrating ensemble footwear, hosiery and bags.

WALK·OVER

510 *Fifth Avenue*

PARIS: 21 Boulevard des Capucines **LONDON:** 372 Oxford Street W.

SKILLFUL SHOPPERS *follow this simple rule:* They *choose merchandise of known value*

IN fabrics especially, it is necessary to know *what you are buying.* When an unknown and unbranded silk is offered at a cheaper price, the chances are it is cheaper in quality.

The name SKINNER in the selvage of the goods, whether it be satin, crepe, georgette or chiffon, carries a definite assurance of the highest achievement in style, luxury and wearing quality. And the immense output of the Skinner mills makes for lower manufacturing costs and the lowest prices possible with real merit.

The skillful shopper — the woman who dresses both wisely and well — buys Silks she knows and can trust. That is true economy.

"LOOK FOR THE NAME IN THE SELVAGE"

WILLIAM SKINNER & SONS
Established 1848
New York Chicago Boston Philadelphia San Francisco
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Skinner's Crepes

CREPE SATINS . . . FLAT CREPES . . . CANTON CREPES . . . SPIRAL CREPES and GEORGETTES

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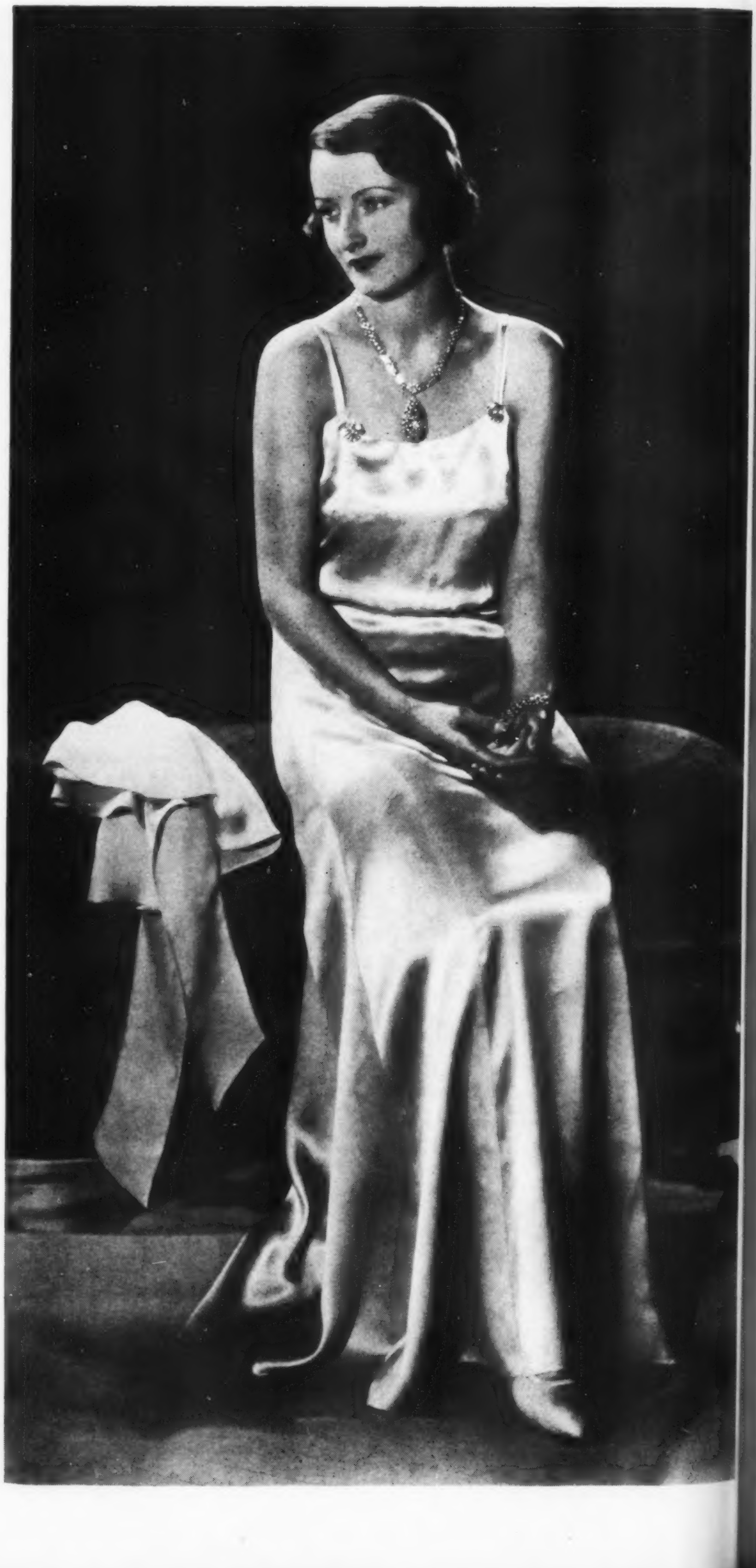
Refuse substitutes — buy nationally known and trade-marked goods.



An evening dress with moulded hip line and bell-shaped skirt —created in pale emerald Skinner's Crepe Satin. Tiny straps hold the low decolletage. A graceful scarf drapes the shoulders and ties in front. Vogue Pattern S-3452.

SHAYNE

ADELE ASTAIRE

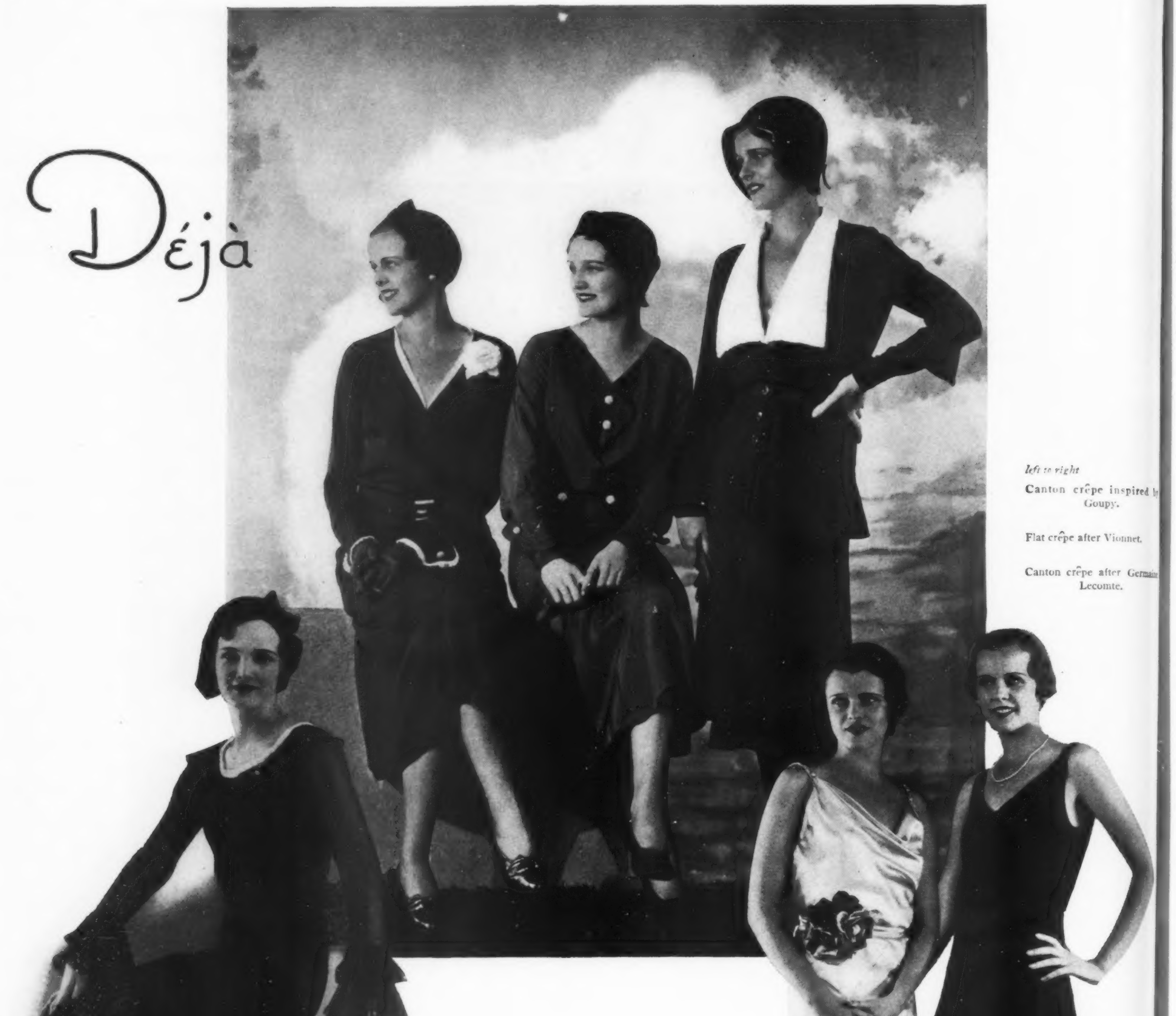
PHOTO BY BARNABA

Neither seasons nor business conditions alter the stability and integrity of Shayne prices. One buys here *knowing* that the price paid is the true, intrinsic value of the fur. Since we never hold so-called "sales", our prices are never inflated to provide a margin for later reduction. On the contrary, four years of careful comparison have proved that Shayne's *regular* prices are, quality for quality, usually as low or lower than prices available elsewhere only during "sale" periods. There is extremely gratifying evidence that the sanity and honesty of these principles have earned the fullest approval of sophisticated women.

C. C. SHAYNE & CO.
STRICTLY RELIABLE FURS
126 West 42nd Street . . New York

ESTABLISHED 1865 . . STILL UNDER SAME OWNERSHIP

Déjà



left to right

Canton crêpe inspired b Goupy.

Flat crêpe after Vionnet.

Canton crêpe after Germai Lecomte.

Chiffon after Molyneux

Satin inspired by Vionnet

Lelong adaptation in Canton crêpe

You needn't be a sophisticate to be smart this season . . . be as ingenue as you please . . . or trig and trim. Sleeves receive flattering attention and fur trims many a smart frock. Déjà has adapted the very clothes you've been waiting to see.

$39.50 for the dresses . . . . . hats from $12.50.

Address A. J. Sanville, Déjà, 550 Seventh Ave., N. Y. ✣ Déjà, Sommer Bldg., Montreal, Canada ✣ Sitôt, 4 Great Portland Street, London, W. 1., Engl

ADELE . . . an expression of the rich simplicity so truly the Mode. Black crepe is engagingly contrasted by a narrow, white faille collar, gold-piped. In white crepe, too. Delman suggests tinting the collar. $18.50

Or, at $24.50, fashioned in gay, multi-colored brocade and gold or silver collar.

The unfeeling machine vs. the craftsman's hand

ALTHOUGH the virtues of the great machine are many, it can neither create a Mode nor interpret for it » » » » Long have discerning women known that only the artistry of the human mind and the magic in human fingers can create footwear of truly great distinction » » » » And not necessarily at costs beyond approach » » » » The individually hand-crafted Delman models for the new season are from $18.50 » » » »

Delman
SWAYS THE MODE

DELMAN SHOE SALON
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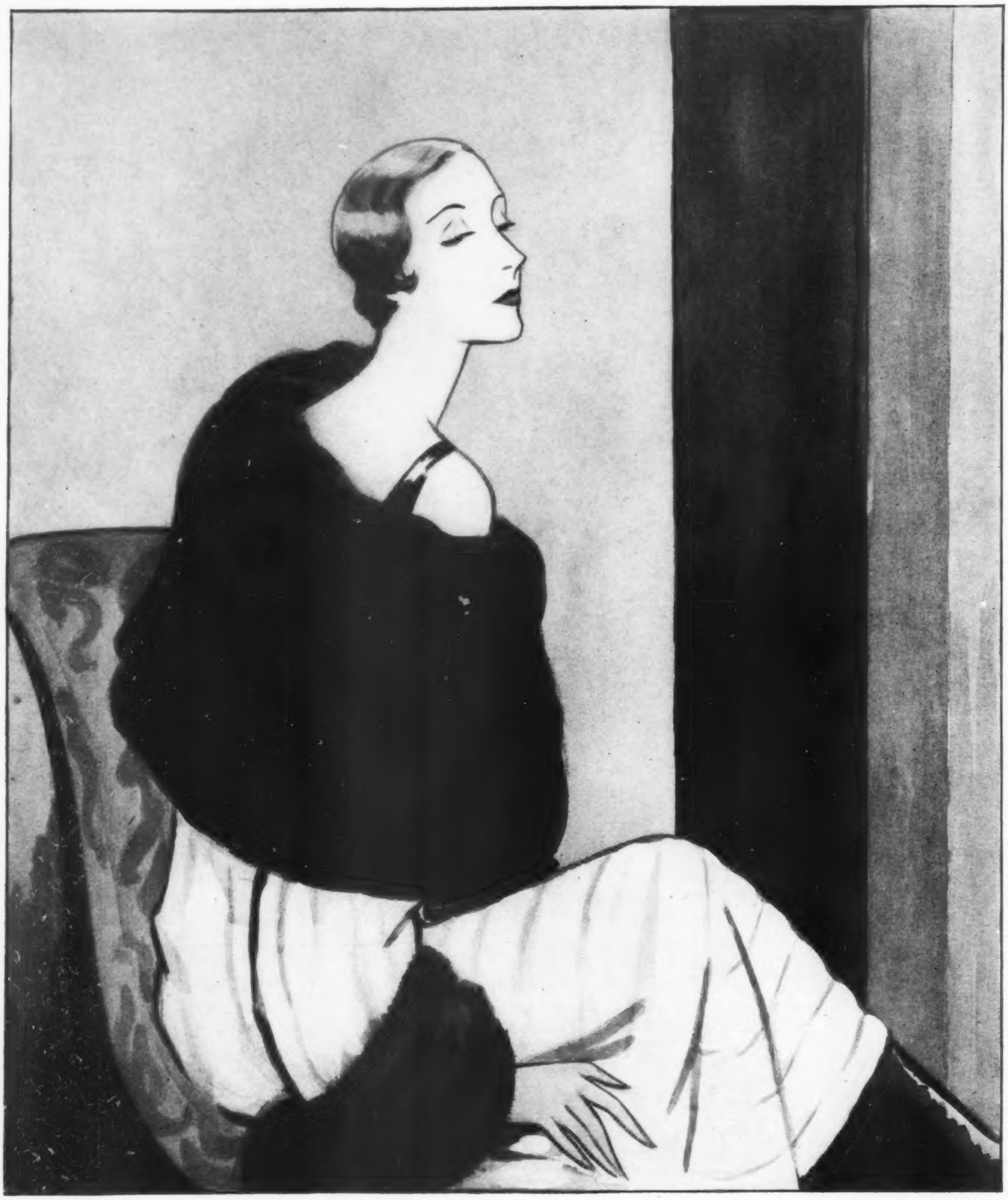
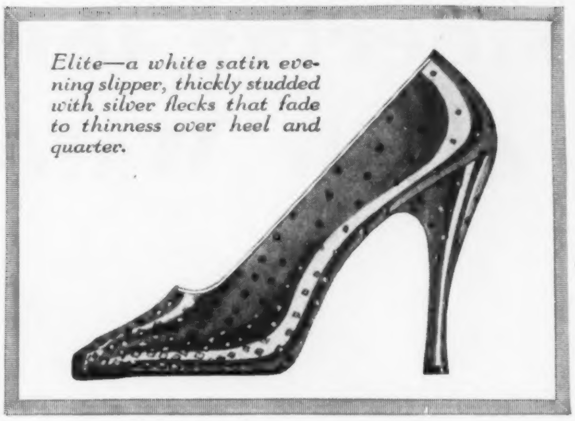


"EVENING"

Perhaps it is because the fur evening wrap is capable of such infinite variety that the Jaeckel collection is so inspiring . . . a great designer revels in the opportunity to combine unusual furs . . . design exquisite new ways of "working" them . . . develop clever and intriguing fashions. "Evening" is a wrap of Russian Ermine and Sable by H. Jaeckel & Sons, 546 Fifth Avenue, New York.

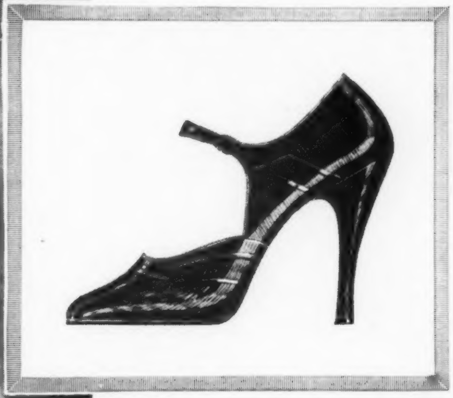
PORTRAIT OF A LADY IN A JAECKEL WRAP



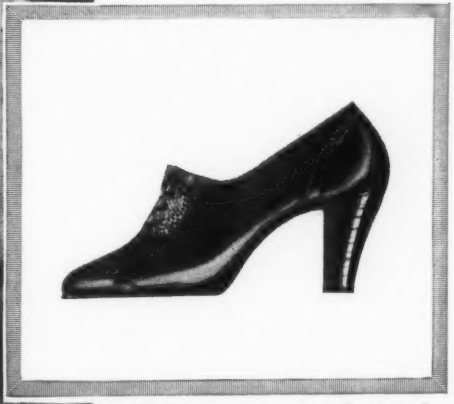
Elite—a white satin evening slipper, thickly studded with silver flecks that fade to thinness over heel and quarter.

peacock shoes that grace

THE DEBUTANTE SEASON



Deja—a two-tone moire in green with a delicate design of Greenwood kid traced around throat and across quarter, forming the strap.



Fairfax—a smart oxford with a bridle design of suede and reptile crossing toe and quarter. Reptile applique at throat.

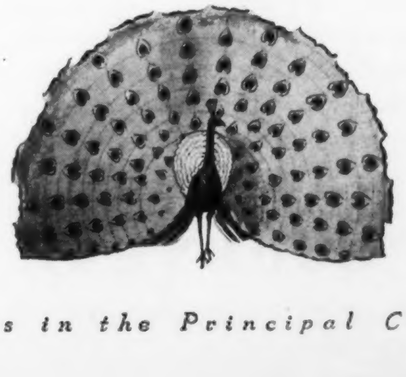
Peacock Shoes are seen everywhere—complimenting the loveliest and smartest Parisian creations . . . The flattering curve of the hi-arch and the ever desirable narrow-heel are embodied in all that fashion decrees this season . . . in intricate designs . . . in rich, soft or dull textures . . . in very dark or very light shades . . . reflecting each highlight of style.

In the constant round of dancing, dining and sporting . . . whether it be a momentous regal affair, or one of those gay occasions when one steps forth without being fully formal . . . or a lively sports event . . . there's a Peacock Shoe especially designed for the occasion.

Most styles are 10 and 12.50 . .
Others up to $25

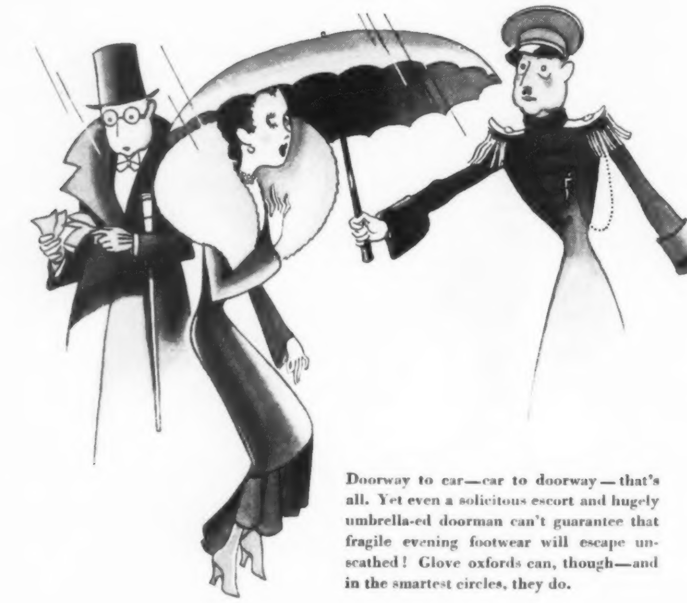
GOWN FROM BEST & CO. . PHOTOGRAPH BY WYNN

PEACOCK SHOES
ART . IN . FOOTWEAR

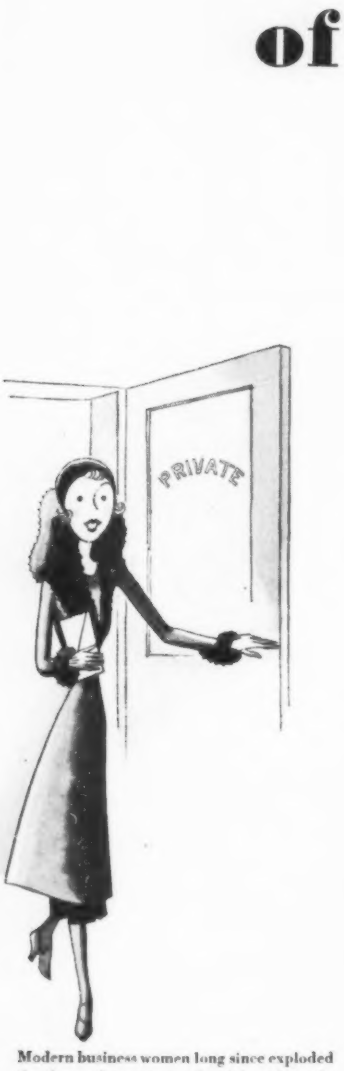


Peacock Shoes Are Sold Only by Locally Owned Stores in the Principal Cities

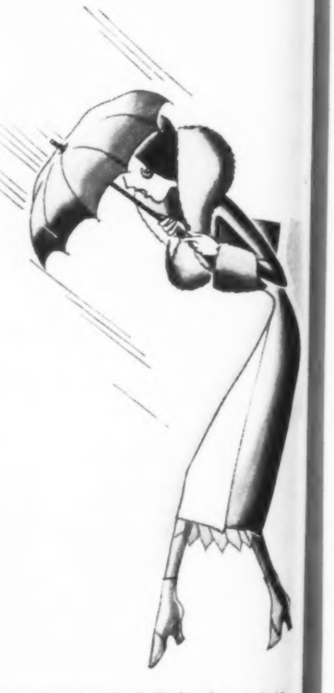
Considering the present dearth of Sir Walter Raleighs



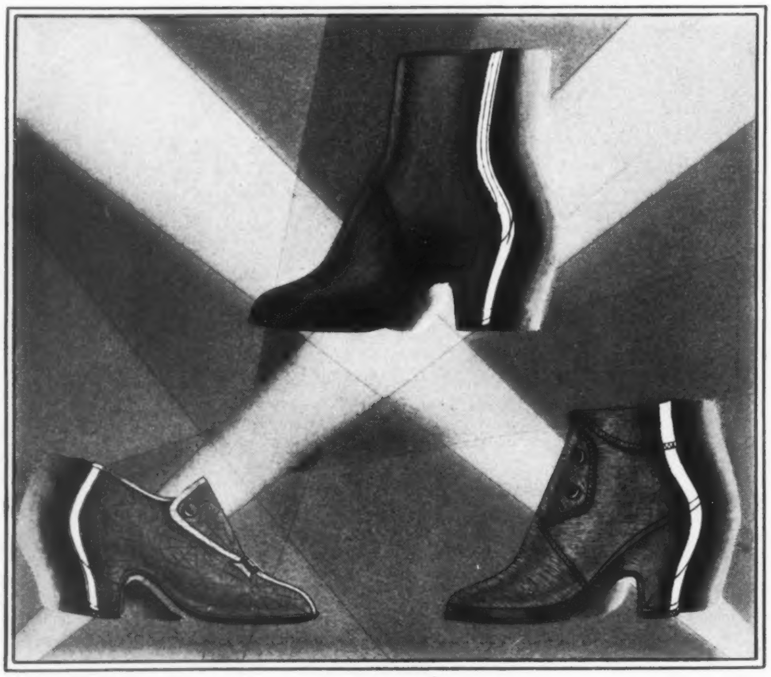
Doorway to car—car to doorway—that's all. Yet even a solicitous escort and hugely umbrella-ed doorman can't guarantee that fragile evening footwear will escape unscathed! Glove oxfords can, though—and in the smartest circles, they do.



Modern business women long since exploded the theory that one must be plain and dowdy in order to be clever! Feet frivolous as any deb's enter executive offices on stormy days —and emerge from Glove galoshes.



Silly to take a taxi for half a block—yet half a block's exposure can hopelessly bedraggle shoes and stockings. The lady pictured, however, completes her afternoon costume with Glove galoshes and says "Ho hum!" at the mention of muddy going.



(*Top, center*) The Princess, newest of all Glove galoshes! Specially-knit rubber coated fabric in colors; nary a fastener. (It slips on.)

(*Below, left*) Glove oxfords, specially good for evening; adjustable even to buckled slippers. Light-weight rubber.

(*Right*) Tweed or rubber Glove galoshes with adjustable cuff. Snap-fastened.

JUST what, we ask you, would a 1931 gallant do in a modern version of Sir Walter Raleigh's famous predicament? Minus a satin cloak, and having little or no idea of the meaning of lèse-majesté, he would probably offer to ferry the lady across the puddle! . . . And, since dignity has come in again with long skirts, that would never do. Glove galoshes are so *much* more correct for such occasions—and so very, very smart!

For galoshes, you must know, are no longer the awkward country cousins of smart wardrobes. Glove galoshes are among the most fascinating of the new costume accessories. They're so feather-light in weight, so cunningly cut and shaped, that they actually flatter smart feet and aristocratic footwear.

There's a distinctive Glove model to suit every occasion, of course; and a lovely color to harmonize with each of those new costumes of yours. In order to find the identical ones best suited to you—the very heel-heights and toe-shapes to fit sleekly over your favorite shoes—shop now, before stocks are depleted! You won't find Glove galoshes just anywhere; you *will* see them, however, in the very nicest stores in town.

GOODYEAR Glove GALOSHES
BRAND and RUBBERS

EVERYONE who rides in a Fisher Body car experiences a certain sense of luxury which is seldom, if ever, associated with ordinary motoring.

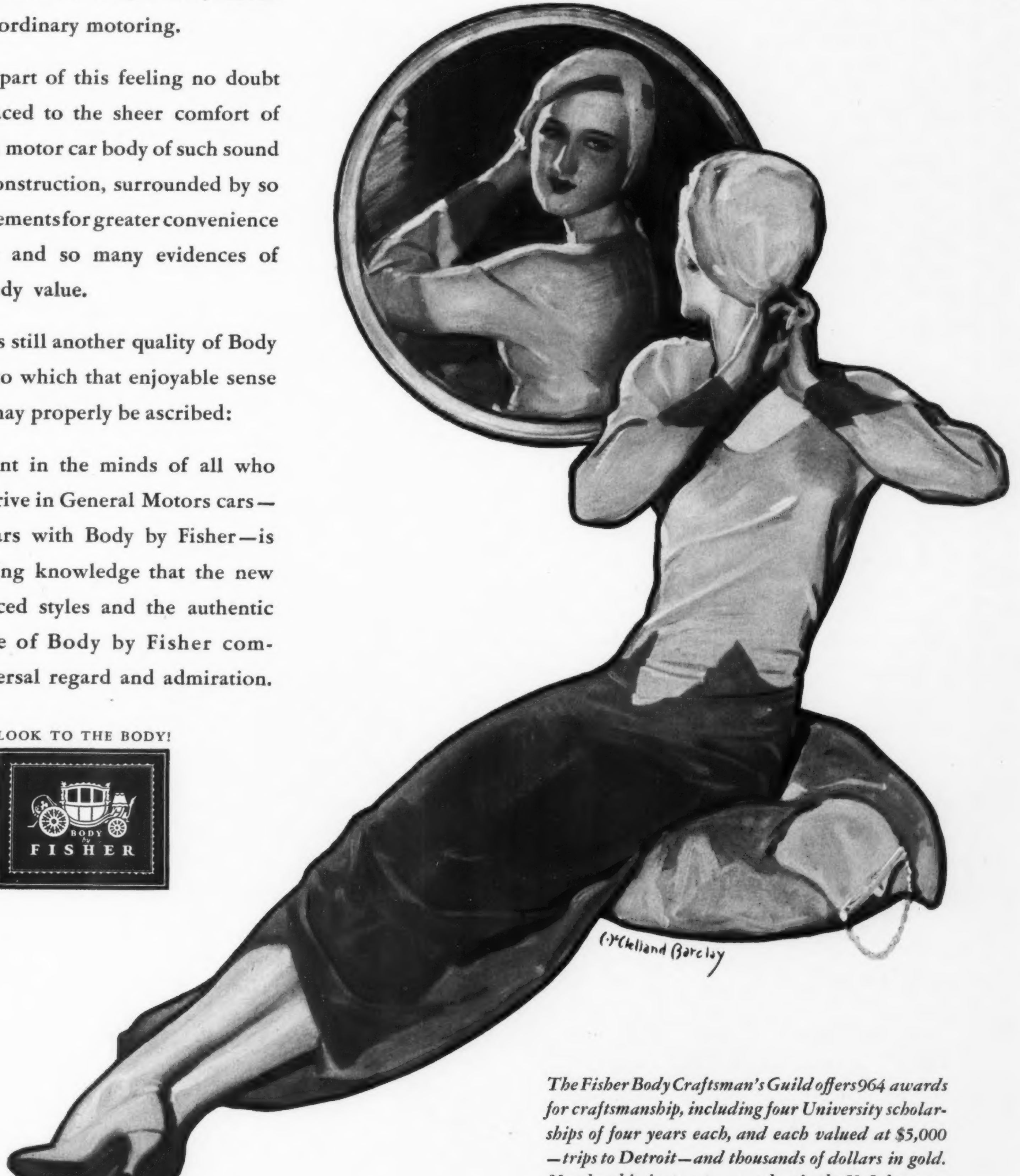
A goodly part of this feeling no doubt can be traced to the sheer comfort of riding in a motor car body of such sound and fine construction, surrounded by so many refinements for greater convenience and safety and so many evidences of greater body value.

But there is still another quality of Body by Fisher to which that enjoyable sense of luxury may properly be ascribed:

Ever present in the minds of all who ride and drive in General Motors cars—the *only* cars with Body by Fisher—is the satisfying knowledge that the new and advanced styles and the authentic good taste of Body by Fisher command universal regard and admiration.

LOOK TO THE BODY!

BODY by FISHER

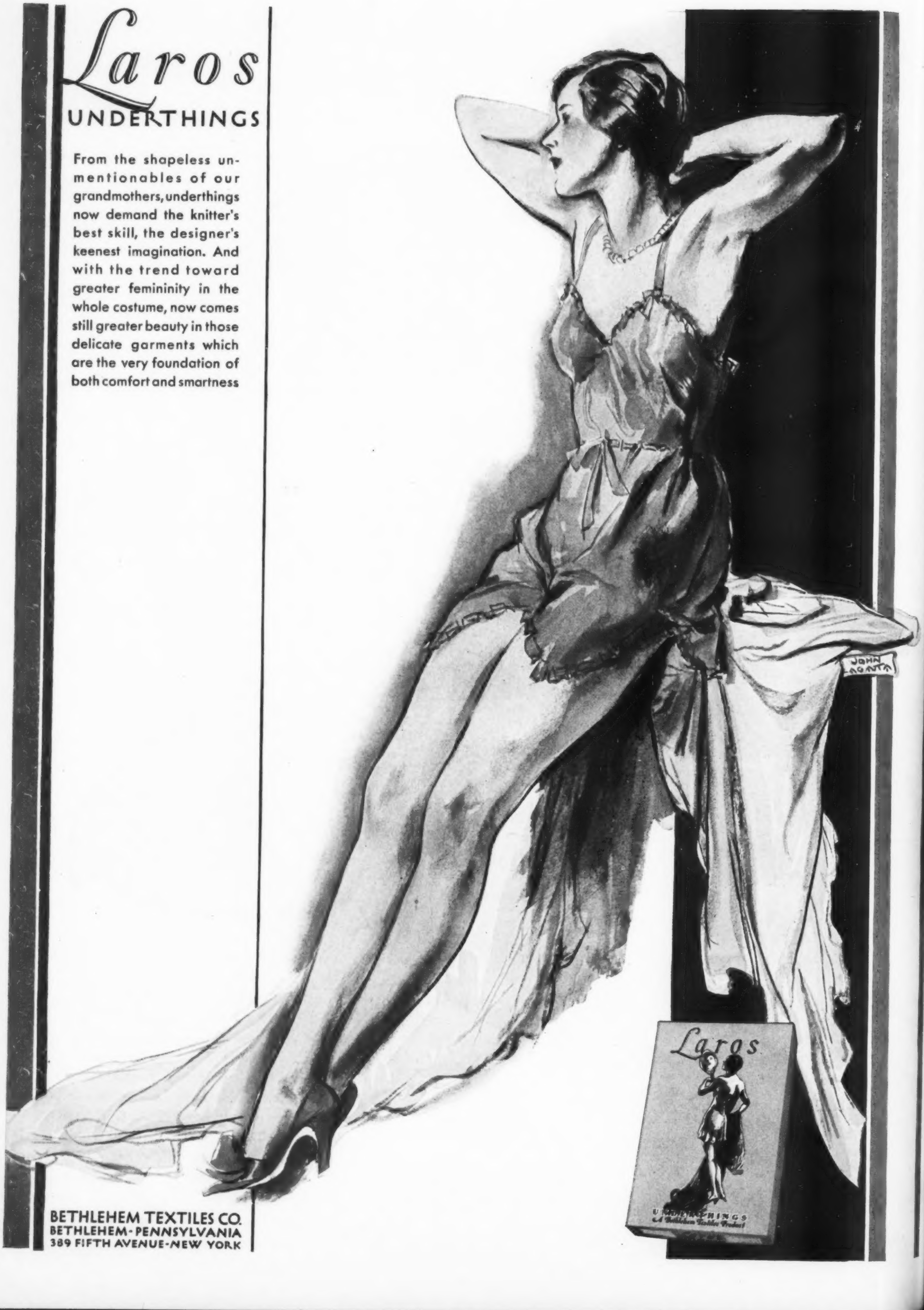


The Fisher Body Craftsman's Guild offers 964 awards for craftsmanship, including four University scholarships of four years each, and each valued at $5,000—trips to Detroit—and thousands of dollars in gold. Membership is open to every boy in the U. S. between the ages of 12 and 19, inclusive. To enroll and obtain details, see your nearest General Motors car dealer.

CADILLAC · LASALLE · BUICK · VIKING · OAKLAND
OLDSMOBILE · PONTIAC · CHEVROLET
GENERAL MOTORS

Laros
UNDERTHINGS

From the shapeless unmentionables of our grandmothers, underthings now demand the knitter's best skill, the designer's keenest imagination. And with the trend toward greater femininity in the whole costume, now comes still greater beauty in those delicate garments which are the very foundation of both comfort and smartness


JOHN LAGATTA
Laros
UNDERTHINGS
A Bethlehem Textiles Product

BETHLEHEM TEXTILES CO.
BETHLEHEM - PENNSYLVANIA
389 FIFTH AVENUE - NEW YORK

IT WON'T BE LONG NOW

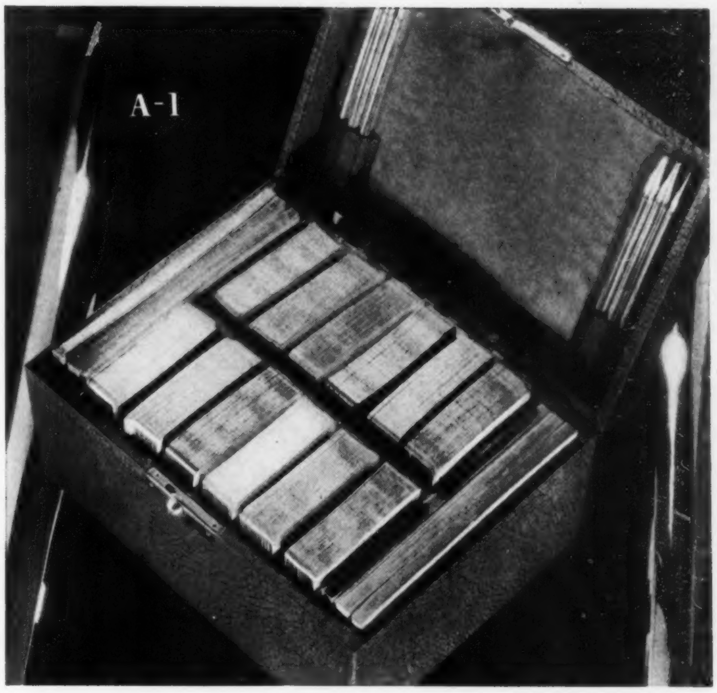
YOU simply dare not trust a calendar, these days. There *ought* to be ample time, in almost two full months, to effect the gracious and proper observance of Christmas. But hours disappear into each other . . . short days are quickly weeks . . . and before you really know it, the bright event is upon you!

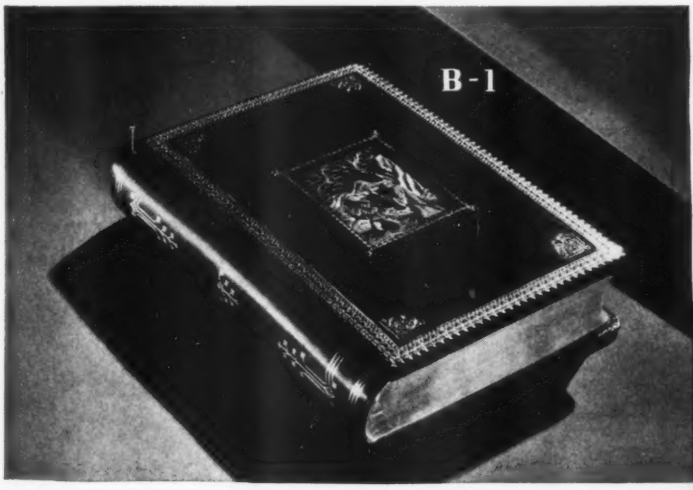
And so far as gifts are concerned, the matter isn't altogether to be helped by early shopping. Perhaps the wisest plan is to decide well in advance just what those gifts will be—and *then* to purchase quietly and at your leisure.

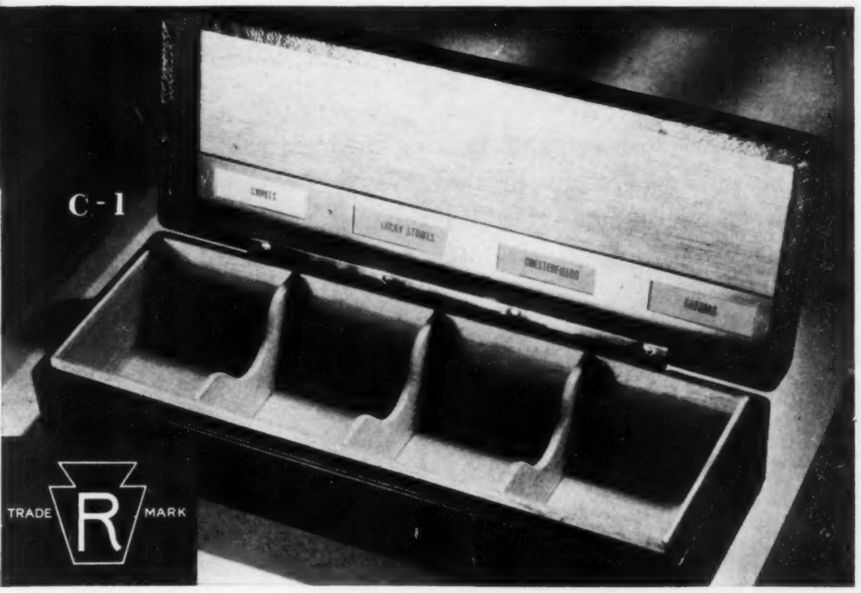
Each year, a great many people of taste and judgment, who own and treasure lovely things themselves, choose to give articles of fine leather to those for whom they hold a real affection. And if, by some chance, you could see the pieces they select . . . a collar box, in ostrich skin . . . a case for precious jewels . . . a writing set, with inserts wrought of Cinnabar . . . you would find a great many of them imprinted with a tiny golden keystone R. That symbol, placed upon every article of fine leather manufactured by C. F. Rumpp & Sons, Inc., is the witness of a high tradition.

Throughout eighty years, this establishment has endeavored to sustain the principles of the founder. He believed, and members of the same family now believe, that quality and workmanship must be the first consideration. And because the finest materials go into these beautiful gifts, and the talents of highly skilled craftsmen give them their being, you may accept them simply as the best.

C. F. Rumpp & Sons, Inc., manufacture fine leather goods of every description, excepting luggage. At better department and leather goods stores, jewelers, haberdashers, stationers.







A-1 . . . a card box of fine leather, with an inlay on the top of either red Cinnabar or jade. The box contains six gold pencils, twelve packs of cards, and six score pads. There are many other lovely designs, available with six or eight packs of cards.

B-1 . . . a dictionary, Webster's Collegiate Edition, beautifully printed on India paper and bound in black leather with an inlay of red Cinnabar. There is an alphabetical index. The book may also be had in several other bindings, with or without the inlay.

C-1 . . . a leather-covered Preference chest of cedar wood, for table use, with four compartments for cigarettes. Interchangeable labels (20 brand names) furnished with each. Available in many leathers, with or without jade or Cinnabar inlays, or Florentine gold tooling.

C. F. RUMPP & SONS, INC.

By Invitation Member

PHILADELPHIA AND NEW YORK
ESTABLISHED 1850

TO KEEP YOU FASHION-WISE

That's Vogue's purpose in life—to keep the smart woman always smart . . . the well-dressed woman well-informed—leading instead of following fashion.

Vogue ferrets out from the great mass of incoming styles only the fashion points that are in truly good taste.

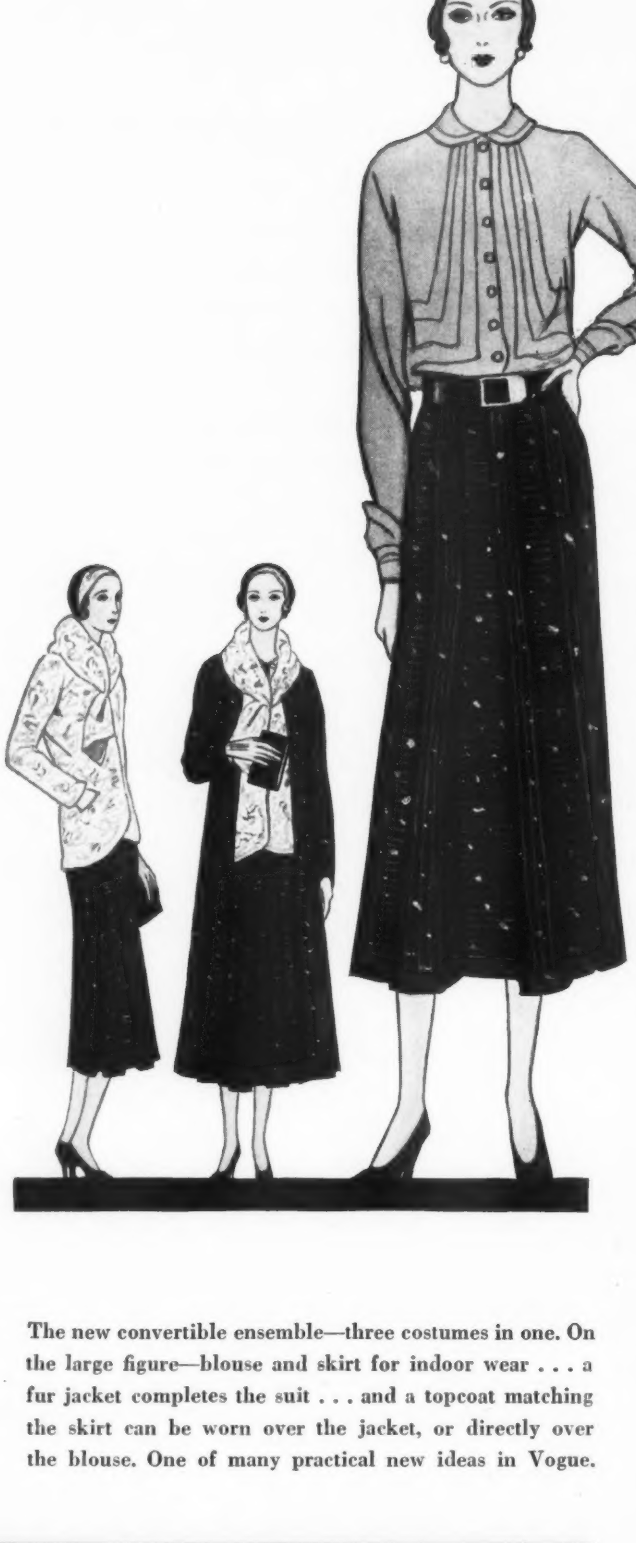
Vogue passes on to you its judgement on what to wear . . . what not to wear . . . and on what occasions. Vogue tells you which fabrics are good . . . which colors are smart . . . which dress silhouettes become each type of woman . . . which accessories may be gracefully and economically combined.

With Vogue's timely advice, there will be no castaways as the result of careless mistakes.

One smart suit selected with Vogue's help, you will wear the entire season—and still feel proud of it at the end. But one suit of unbecoming line . . . faddish trimming . . . poor material—becomes from the moment you buy it an utter waste. You will give it to the maid.

Each article you buy . . . be it a jaunty new tricorne hat . . . or a carefully draped tea-gown . . . or a simple little street dress—if bought with care and Vogue's advice—will always be correct . . . and smart.

The price of accurate fashion information . . . insurance against costly mistakes?—$8 for two years—less than the *price* of a single handbag . . . more than the *value* of a thousand-dollar fashion-wrong mink coat.



The new convertible ensemble—three costumes in one. On the large figure—blouse and skirt for indoor wear . . . a fur jacket completes the suit . . . and a topcoat matching the skirt can be worn over the jacket, or directly over the blouse. One of many practical new ideas in Vogue.

2 YEARS · 48 ISSUES OF VOGUE $8

Ordinarily, Vogue costs $6 a year . . . two years $12. Now, for a brief while, you can get TWO YEARS FOR $8 . . . 48 issues . . . a saving of $4, one-third the usual price.

THE CONDÉ NAST PUBLICATIONS, INC.

SIGN AND MAIL THIS COUPON NOW

VOGUE, Graybar Building, Lexington at 43rd Street, N. Y. C.
☐ Enclosed find $8.00 for two years (48 issues)
☐ Enclosed find $6.00 for one year (24 issues)
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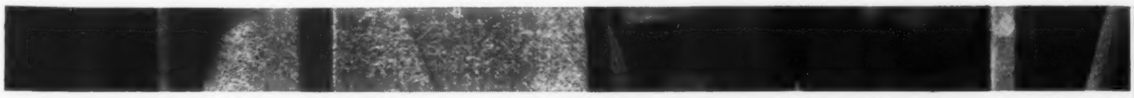


You can rely on Kotex to protect safely, comfortably, securely

This modern sanitary protection is so designed as to fit inconspicuously; it stays soft and comfortable for hours.

YOU can really enjoy travel now . . . despite circumstances that once made it trying. Your poise and self-confidence are undisturbed. And all because of the marvelous sanitary protection called Kotex.

Kotex, so cleverly shaped that it is inconspicuous under any frock — Kotex, which deodorizes safely . . . stays soft and comfortable during active hours! Modern women wonder what they ever did without it.

Many great hospitals use it

Kotex, doctors will assure you, provides actual health protection. Last year hospitals alone bought 2½ million pounds of the fleecy, absorbent substance used in Kotex . . . Cellucotton—not cotton—absorbent wadding. That's enough to make 80 million sanitary pads. This unusually effective absorbent is laid in many thin, air-cooled layers which absorb moisture rapidly away from the surface . . . leaving the pad soft and delicate . . . far daintier than any ordinary sanitary protection.

True sanitary comfort

And, you see, because Kotex is actually five times as absorbent as surgical cotton, you get five times the protection with no bulk, no awkwardness. Before Kotex was invented, such comfort was undreamt of in sanitary protection. Any cotton pad requires *five times the weight* for the same amount of absorption.

Kotex is so light, so immaculate. Many physicians specify it for patients because of that fact. You will like it for the same reason. It is disposable, you know, like tissue. And you can buy it anywhere. Just ask for "Kotex."

Kotex Company, Chicago, Illinois.

IN HOSPITALS

1 85% of our leading hospitals use the very same absorbent of which Kotex is made.

2 ***Kotex is soft*** . . . Not a deceptive softness, that soon packs into chafing hardness. But a delicate, fleecy softness that lasts for hours.

3 ***Safe, secure*** . . . keeps your mind at ease.

4 ***Deodorizes*** . . . safely, thoroughly, by a special process.

5 ***Disposable,*** instantly, completely.

Regular Kotex—45c for 12
Kotex Super-Size—65c for 12

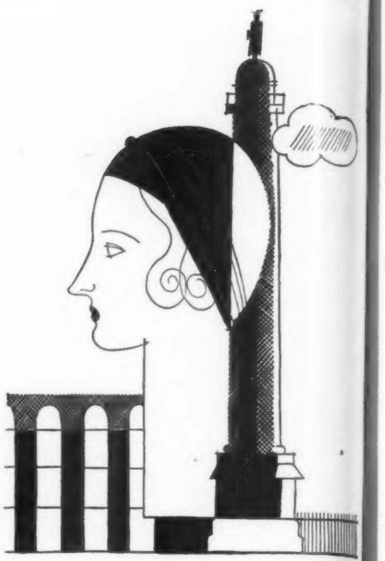
Also regular size singly in vending cabinets through West Disinfecting Co.

Ask to see the KOTEX BELT and KOTEX SANITARY APRON at any drug, dry goods or department store.

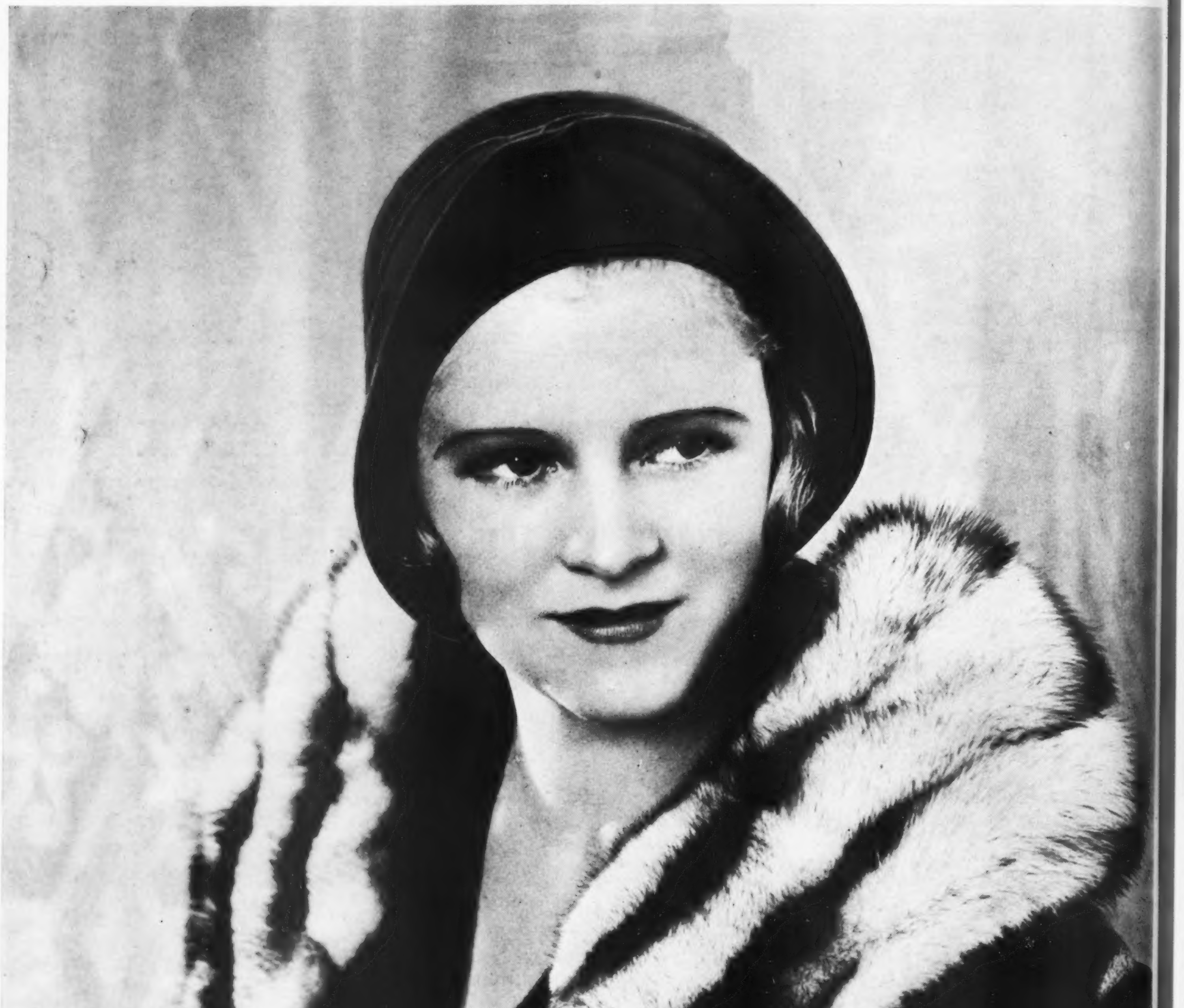
KOTEX

The New Sanitary Pad which deodorizes

Paree has charm



The small hat is important this season. And Paree is a very important small hat. It manages to have a great deal of dignity despite its brevity. Yet it is pert and very, very feminine. Back from the forehead, up at the side, it reveals soft tendrils of feminine hair. It is so constructed that it will look forever new. Of fine smooth felt. In all headsizes and every desirable color, $12.50. Other Stetson hats, $7.50 to $25. *John B. Stetson Company,* 358 *Fifth Avenue, New York.* • Philadelphia, London, Paris.

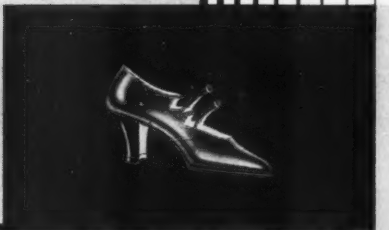


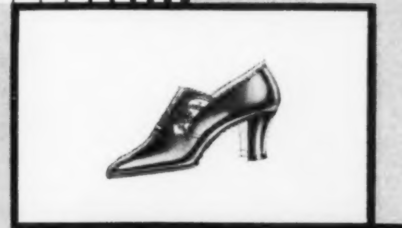
Study of Miss Claire Trevor by Forbath and Murray

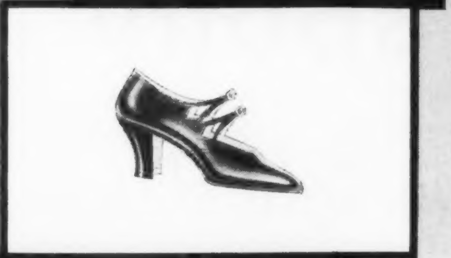
Stetson HATS FOR WOMEN

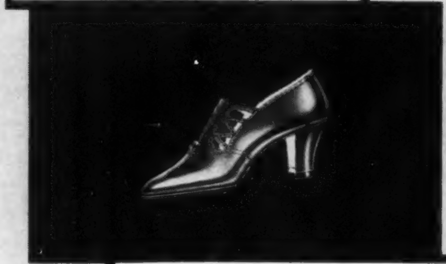
TRAVELESE

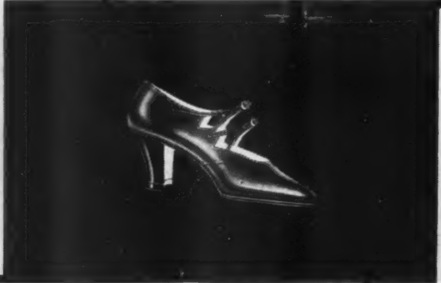
REG. U. S. PAT. OFF.

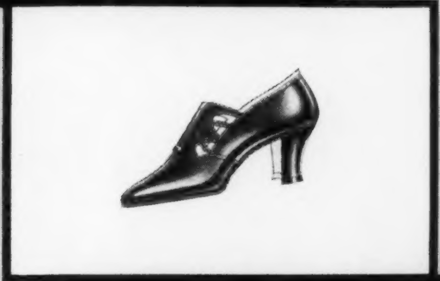


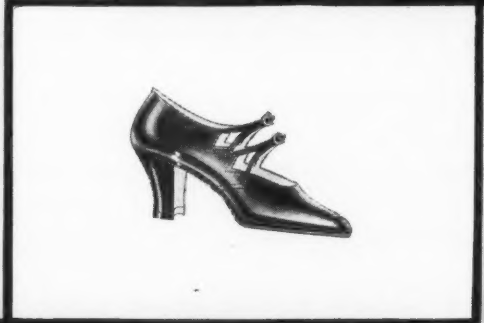


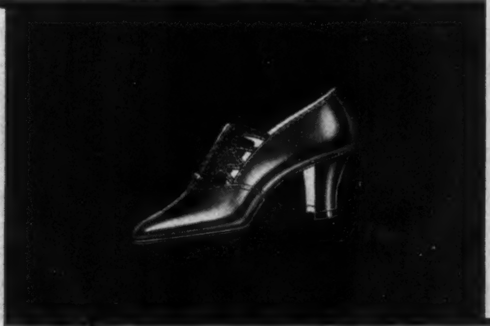






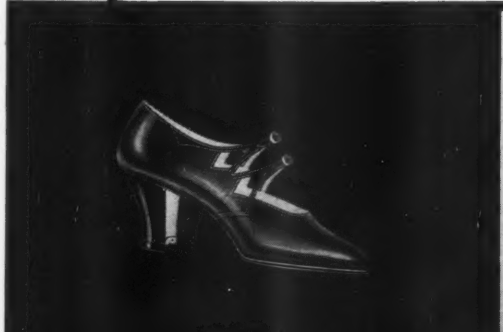




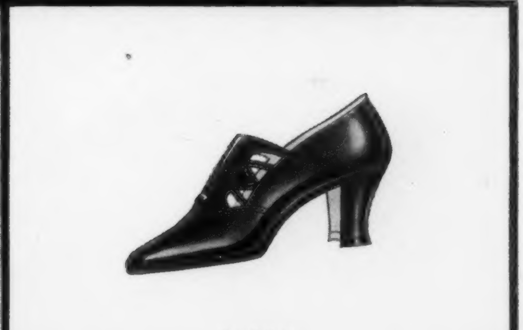


Laird, Schober & Co.
Philadelphia

It is smart to be comfortable in a new Travelese walking shoe as chic as this. Exclusive Travelese features insure ease and correct posture. Walking and standing are effortless, graceful and buoyant with youth. Travelese, by Laird, Schober and Company, creators of America's finest shoe fashions are found at shops featuring distinguished footwear.



GALA



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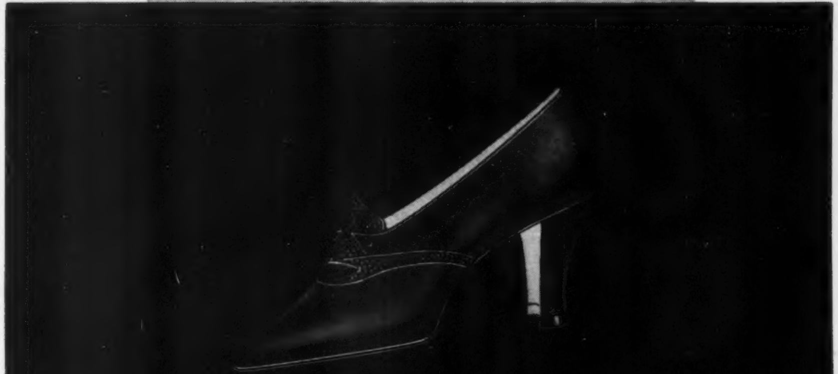
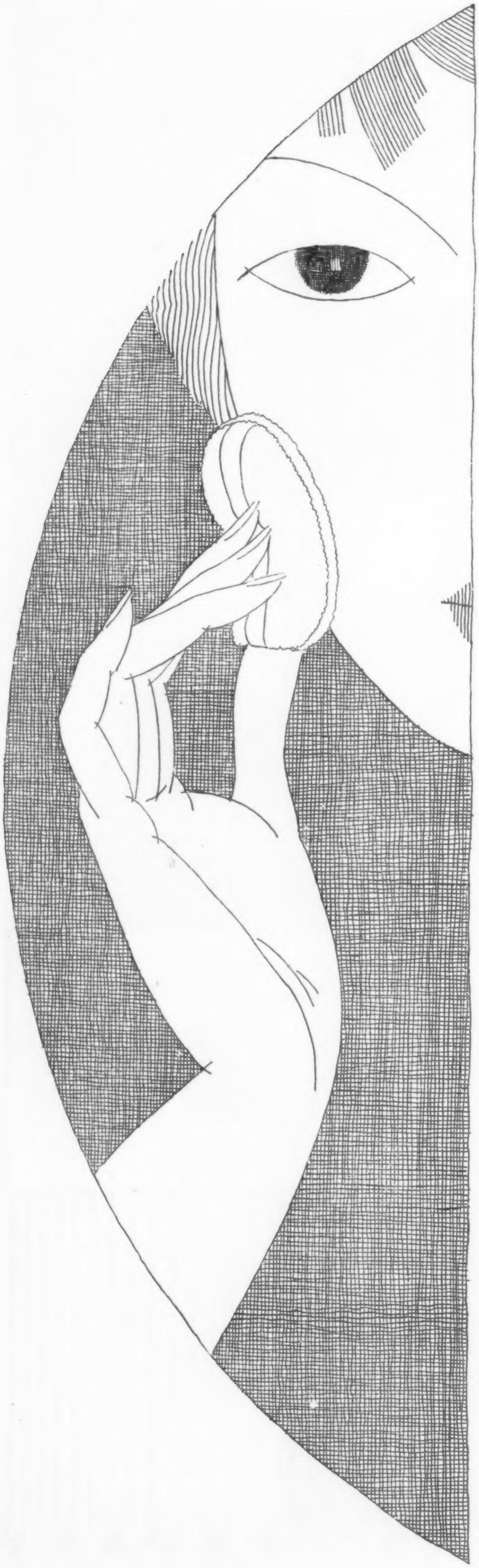


PEGASUS

LAIRD, SCHOBER AND COMPANY



To avoid that spotty look

Shun light shades of powder

HERE'S A POWDER THAT BECOMES PART OF THE SKIN

Smart women have learned one of the most important lessons in make-up—that a natural skin only comes when the powder actually blends with the natural skin tone. The new Beige powder from Primrose House is the favorite this fall because it brings out all the lights and color of the skin without that horrid spotty appearance everyone wants to avoid. So fine in texture that it never clogs or cakes, yet it clings like the stone in a peach. Really a $3 powder, it may now be had in dollar portions. One-third the amount for one-third the cost.

At all better class drug and department stores, in boxes, $1 and $3. Primrose House Salon, 595 Fifth Avenue, New York.

Primrose House

"HERE DWELLS YOUTH"

BLACK Gloves ARE VERY IMPORTANT

Here, and abroad, it is a season of black gloves. And to walk down the Rue de la Paix in Paris is to wonder, almost, if there *aren't* any gloves but black ones.

We are not surprised. Even last year, when the first of these long black gloves were worn by two or three of the "Famous Forty" and by a chic young English actress playing on Broadway, Fownes was showing them. This year, thousands of women are wearing them . . . supple, pliant black gloves . . . short or long or crushed below the elbow.

In eight- or twelve- or sixteen-button lengths, Biarritz or Mousquetaire, these are the gloves which fashion will approve. And because they are Fownes, there is no question of their quality. All Fownes Gloves are made with an appreciation of the fine fabrics they will complement. The choicest skins that can be found are used. The workmanship is perfect . . . for the traditions established when we made the first pair of Fownes Gloves for English royalty a century and a half ago obtain today. And if it's a Fownes, that's all you need to know. Fownes Brothers & Co., Inc., Paris; London; and 354 Fourth Avenue, New York City.

Paris sponsors the light suit with dark fur, completed by bag and eight-button Biarritz gloves of soft black suede (left). For afternoon, with the new sheer woolens, wear Fownes' twelve-button Mousquetaire of fine black glacé (above). For restaurant dining, the tiny black lace hat and the sixteen-button Mousquetaire in black glacé, worn with a simple dark frock, are considered very smart (above, right).

FOWNES

The Finest Specially Processed Cotton

. . . is soft, dull-lustred DURENE

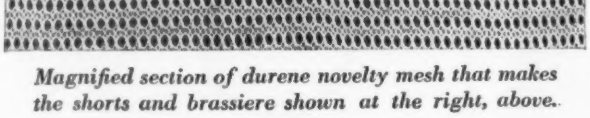
LOUNGING luxuriously in pajamas of durene jacquard broadcloth, one recalls that the fabric is woven from the very finest selected cotton specially processed to give it lasting lustre and exceptional durability... Durene in novelty mesh makes the good-looking shorts and brassiere at the right. These garments launder beautifully, keep their tailored trimness, and outwear ordinary cotton things many times over.

Stockings of soft durene are particularly appropriate with wool suits and dresses, while silk stockings with durene tops and feet are smart and practical with frocks of silk... When you shop, ask to see hosiery and underthings of durene.

Durene Association of America
250 Fifth Avenue, New York, N. Y.

Durene

Quality begins with the yarn



Magnified section of durene novelty mesh that makes the shorts and brassiere shown at the right, above.

"Stormy-weather smartness depends upon your Gaytees ensemble," say *Le Monnier... Jenny ... Nowitzky*

To a French couturier, stormy weather doesn't mean blizzards or tornadoes—it means any weather that isn't sunny. To millions of American women, it means "Gaytees weather."

It may come tomorrow. If you wait for a *real* storm, and rush into a store hoping to get exactly the right Gaytees to go with your new winter hat and coat and shoes, you may be too late—a lot of others may have been ahead of you.

Yet you *must* have the right Gaytees. They are there, today—why not get them when you can do it at your leisure and while stocks are complete? *Your* Gaytees must look as if they were tailored to match or harmonize with your costume—smartness depends upon your ensemble. That is the decree of such world-famous Paris authorities as Jenny, Le Monnier, Mary Nowitzky, Ducerf-Scavini.

These great stylists saw these smart 1931 Gaytees in Paris last summer, just when they were showing their own new fall and winter designs. They said: "These Gaytees are very necessary to any woman's ensemble, and should be chosen carefully to match or harmonize with the rest of her costume. The new 1931 Gaytees have been designed to go smartly with the new costume lines, fabrics and colors. They are accessories of true *chic.*"

From the many and varied Gaytees styles, *you* can choose just the right ones for each of your costumes—featherweight rubber oxfords, or tweed galoshes, or the ultra-smart new Silhouettes.* Try on a pair of Silhouettes, by all means, and see how easily they slip over your shoes, how snugly and yet comfortably they hug your instep and ankle, how perfectly they cling to every curve of your heel. There are no snaps or buckles or fasteners. Silhouette Gaytees are made of specially knitted jersey lightly coated with rubber, and come in all the new smart shades.

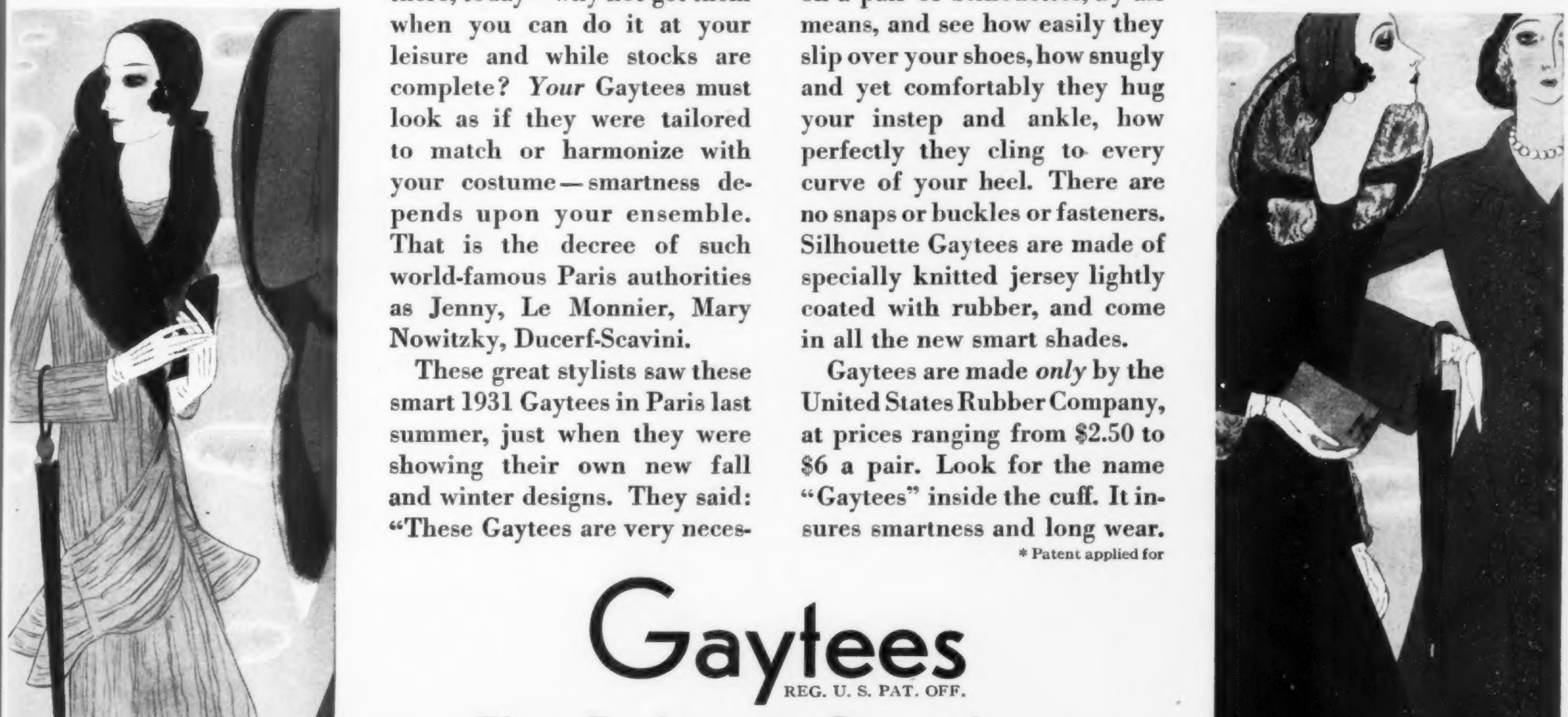
Gaytees are made *only* by the United States Rubber Company, at prices ranging from $2.50 to $6 a pair. Look for the name "Gaytees" inside the cuff. It insures smartness and long wear.

* Patent applied for

Gaytees

REG. U. S. PAT. OFF.

The Tailored Overshoes



The lady in tweed, directly above, wears fetching little Oxford Gaytees of featherweight rubber, ideal for showery days or evening wear. At the right above walks another trim Gaytees model in rubber, with Kwik fastener and modernistic buckles.

Under the admiring gaze of the flower-seller step the new Silhouette Gaytees, made of specially knitted jersey lightly coated with rubber, and totally devoid of fasteners. They slip on and off easily, and do the most flattering things to one's instep.

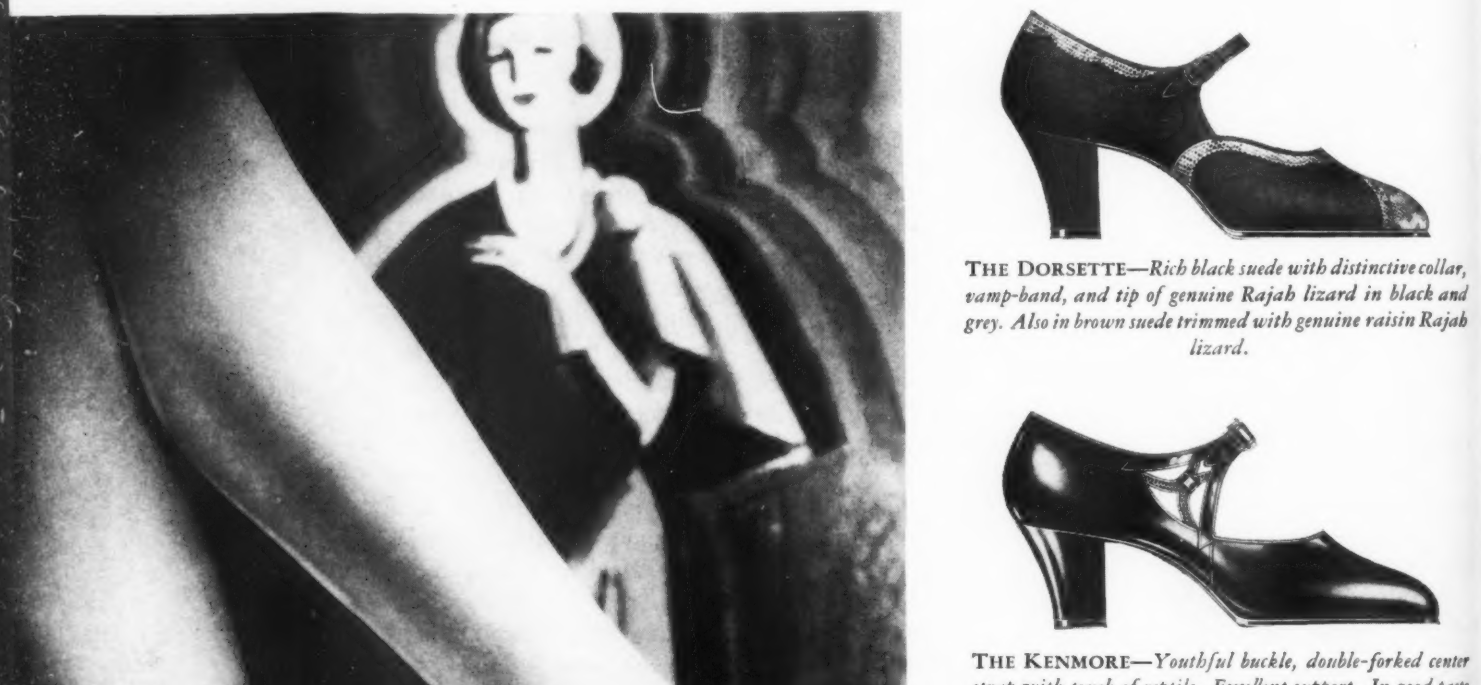
Directly above—lightweight rubber Gaytees smartly snap-fastened, which (like all Gaytees models) come in a variety of colors to match the new costumes. The nonchalant lady in the Jenny costume (extreme right) wears Gaytees of brown cloth in a tweed effect, Kwik-fastened.

"YOUR FOOTPRINT IN LEATHER"

"Putting your best foot forward" is an easy matter when that foot wears a Matrix Shoe! Softest suede, decorative lizard, flattering kid—Matrix offers Fashion's favorite materials in styles to *ensemble* smartly with every daytime costume.

And *each* style has the exclusive Matrix sole which is permanently moulded to fit every curve and arch of the natural foot. A Matrix Shoe is actually "Your Footprint in Leather"—a shoe that fits not only the length and breadth but your *whole* foot.

Near you there is a store where Certified Matrix Fitters will help you to choose a smart, comfortable Matrix Shoe wardrobe. Write us for our Fashion Announcement and the name of the store in your vicinity that is headquarters for Matrix Shoes. E. P. Reed & Company, Rochester, New York. New York Style Studio: 47 West 34th Street, New York City.



THE DORSETTE—*Rich black suede with distinctive collar, vamp-band, and tip of genuine Rajah lizard in black and grey. Also in brown suede trimmed with genuine raisin Rajah lizard.*

THE KENMORE—*Youthful buckle, double-forked center strap with touch of reptile. Excellent support. In good taste for practically all day wear. French mat kid, patent leather, golden brown kid.*

Matrix Shoes

THE BILTMORE—*A youthful 4-eyelet tie of Autumn brown kid with genuine raisin Rajah lizard used generously on tips, vamps, quarters and Cuban heels. Also in French mat kid with genuine black Calcutta lizard.*

Christmas Shopping ~ in the 1930 Manner....

A single trip to the nearest shop selling Humming Bird Full Fashioned Hosiery, will check off a dozen names on that long and perplexing Christmas list.

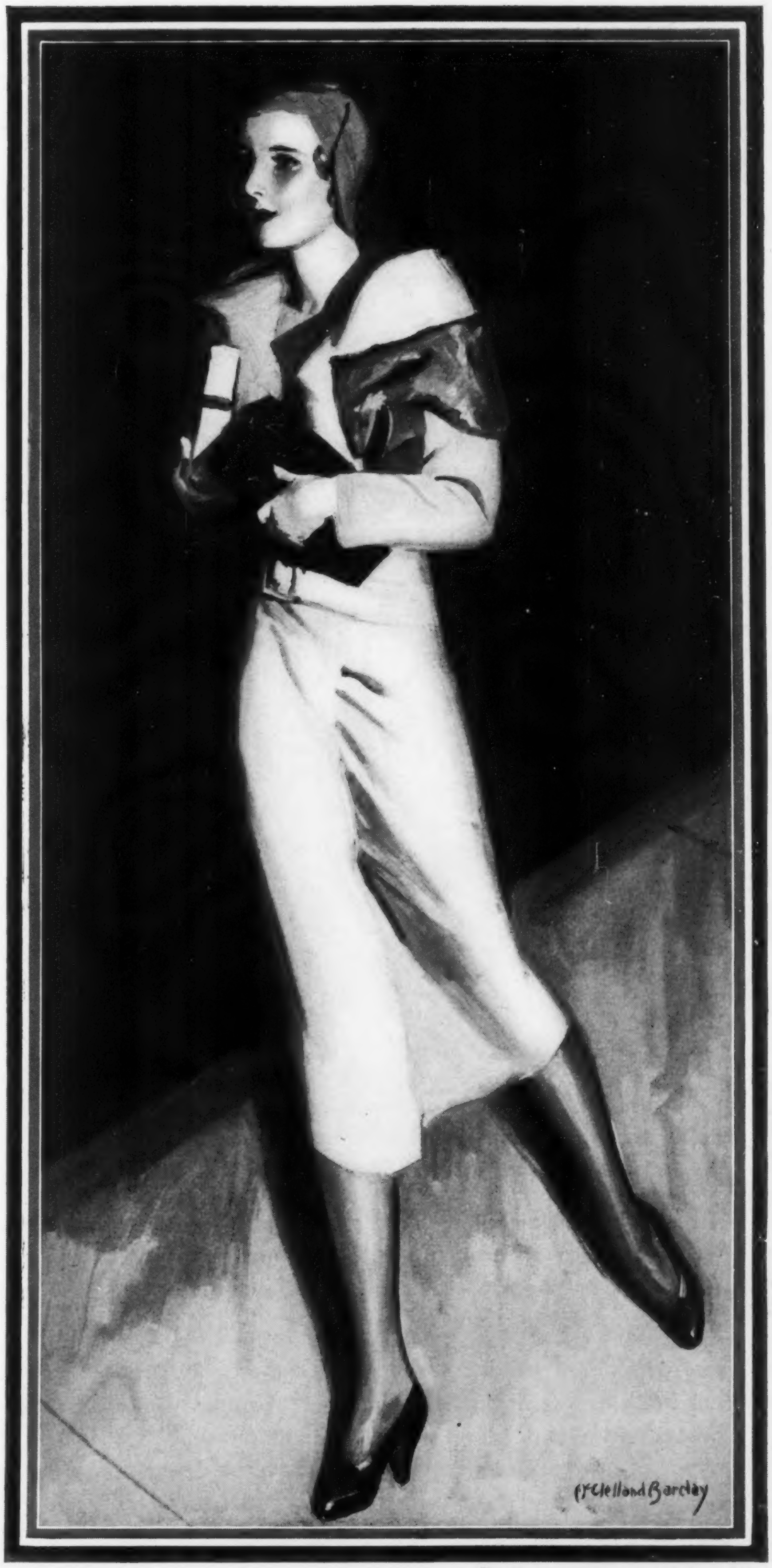
"After all," as you yourself have often said, "*everybody* loves fine silk stockings."

The Humming Bird mid-winter collection slights nobody's preferences — whether for gossamer grenadine chiffon, for rich service silk, or for any texture in between.

The most favored of this season's colors are of neutral tone; any shade you buy is certain to "click" with some item of a friend's apparel.

Mme. Julie Bolegard,
Our Paris Stylist, Recommends . . .

"Brown Leaf" in sheer weights with burgundies, greens and dark browns; "Mauve Beige" with black, blue and beige ensembles; "Fall Nite," an indeterminate brownish-gray for "almost any" street wear; and by all means, our entrancing new "Off Black" Chiffon with its vague brown undertone, for dark evening gowns.



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Humming Bird

FULL FASHIONED HOSIERY

DAVENPORT HOSIERY MILLS, Inc., Chattanooga, Tenn.
NEW YORK OFFICE 385 Fifth Avenue

dancing on $1.95

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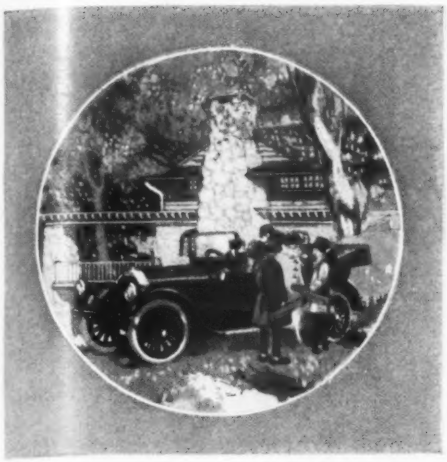
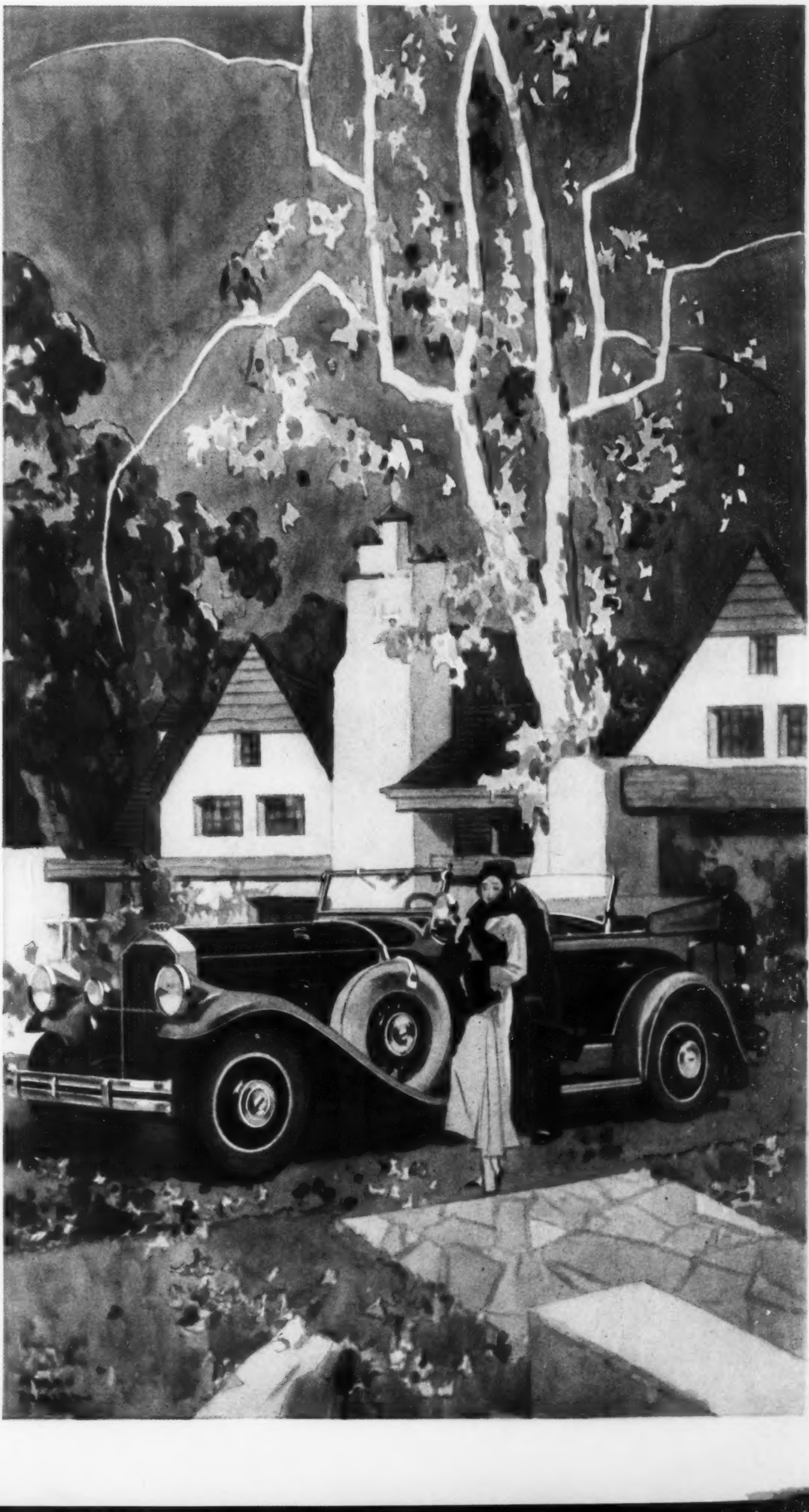


Fifteen years ago, Myron Perley painted the Pierce-Arrow portrait shown in miniature above. Time's changes are interestingly revealed in the artist's 1930 portrayal of the same scene, alongside.

PIERCE ARROW



THERE are deep and personal gratifications in Pierce-Arrow ownership which have no counterpart in the possession of any other motor car, however fine.

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Hawaii in Winter

. . . Fashion's Newest Fad

Christmas in the South Seas! Hawaii's Winter Season beginning now in Autumn, and lingering until the night-blooming Cereus heralds the approach of lovely Summer, centers a brilliant period about the Yuletide holidays....Tonight the Southern Cross shimmers on the horizon .... touches with the wand of wonder sophisticates from Europe and America.... They have been drawn by oft-told tales of social smartness in the fascinating fringes of the tropics.... tales of Christmas Carols pulsing in pure Hawaiian cadence under a velvet, star-lit sky .... tales of rare delight in the Land Where Winter is only a Name.

Hawaii in Winter is Glorious With Color. Blue waters are tinged with shades stolen from the skies.... Folds of fluffy mists don the crimson glow of sunset.... then pile the heavens with mosques of pearl and star-crowned minarets ....The dark of great groves of coco-palms marches down to spangled surf and sands silvery in tropic moonlight...There is laughter and the throb of vibrant ukulele.... the sigh of the scented sea.

Hawaii's Islands are Magic Lands... Smart cars tread the shaded aisles of native villages.... climb verdant mountains to pause at the marvel of mighty panoramas .... dip into exquisite valleys to emerge by painted beach where outrigger and surf-board vie in the creamy froth of lazy combers .... Old Kona on the Island of Hawaii intrigues with absorbing glimpses into the romantic past. Maui with cloud-swathed mountain tops.... Kauai with gorgeous canyons reflecting the tints and shades of glorious Hawaiian sunsets.

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(HONOLULU, HAWAII, U. S. A.)

For full information write to

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or communicate with

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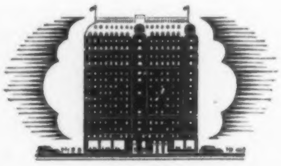
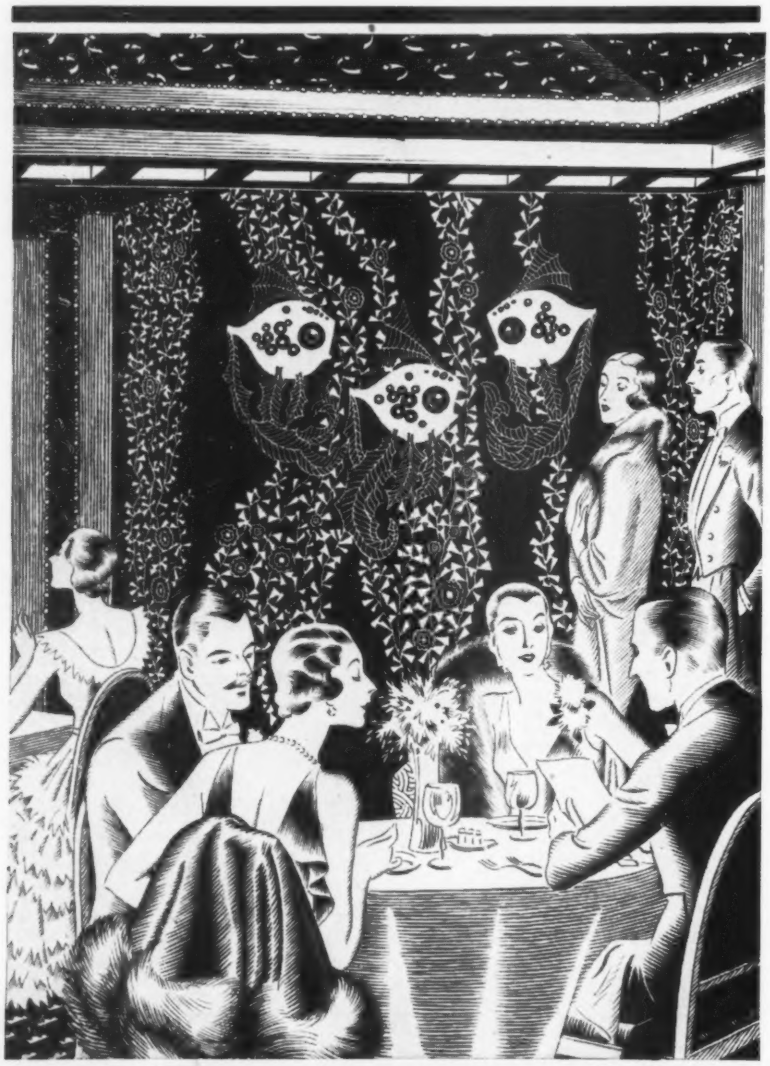


BEGINNING
SMART NEW YORK'S SEASON



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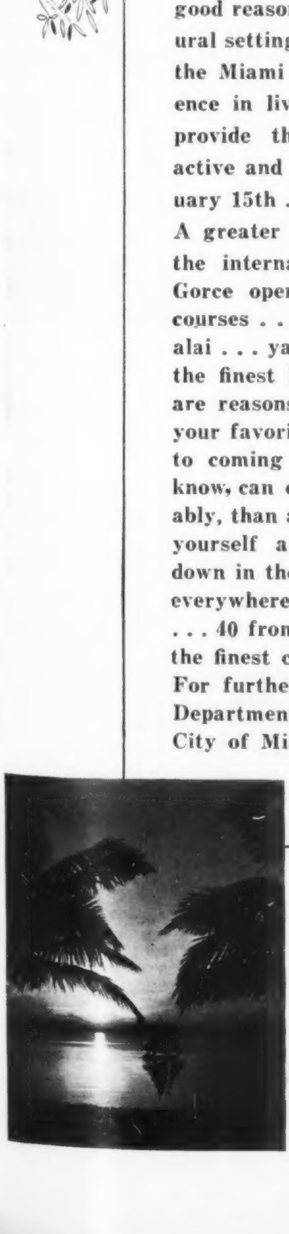

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North · Carolina

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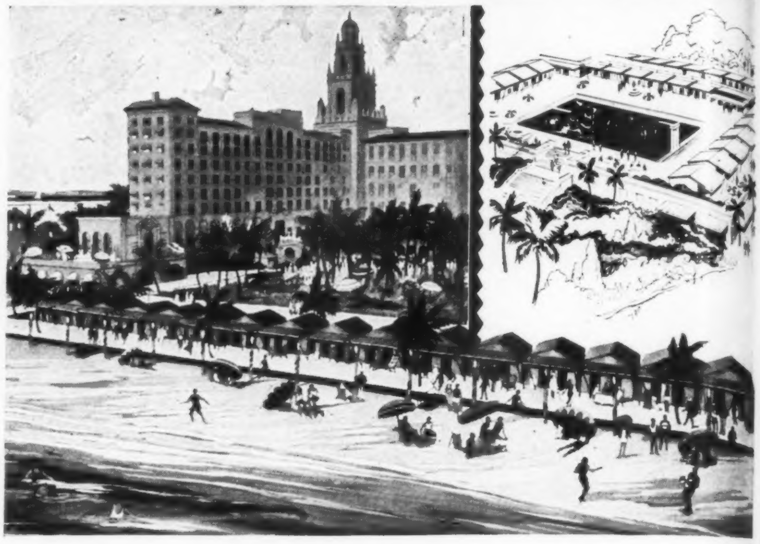

The "season" at Miami Beach starts, if you'll take the winter colony's word for it . . . with the opening of the Roney Plaza Hotel on Thanksgiving Day. Already conceded America's finest ocean-front hotel, the Roney Plaza has, during the summer, added materially to its facilities, for the entertainment of its guests. Among the interesting innovations is the new Cabana Club and pool at the north end of the Palm Garden which will be the smartest and finest sun and surf bathing rendezvous on the Atlantic coast. You will be wise to make your reservations now . . . today . . . if you would enjoy the comforts and privileges of "the Roney" this season. Please address Dept. D.

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There's a Japanese temple—and an Indian elephant that you know is Hathi—there's a diamond at Kimberly—and a hat in Paris that's due to change your life if you meet. There's the whole fat round world waiting for you to look at it—and see it work—and hear it laugh . . .

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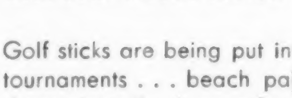

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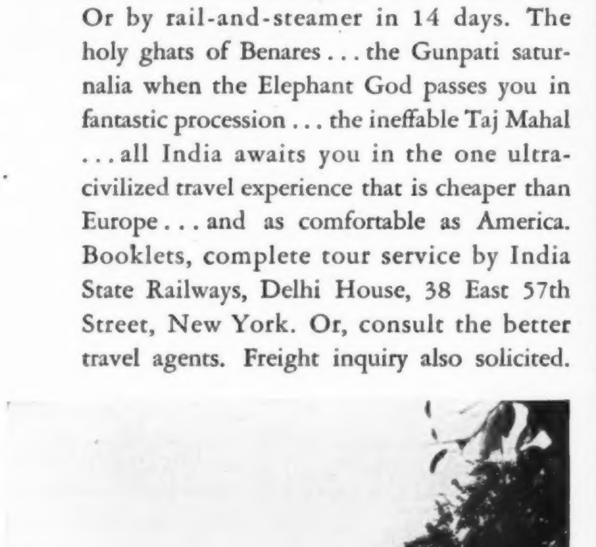

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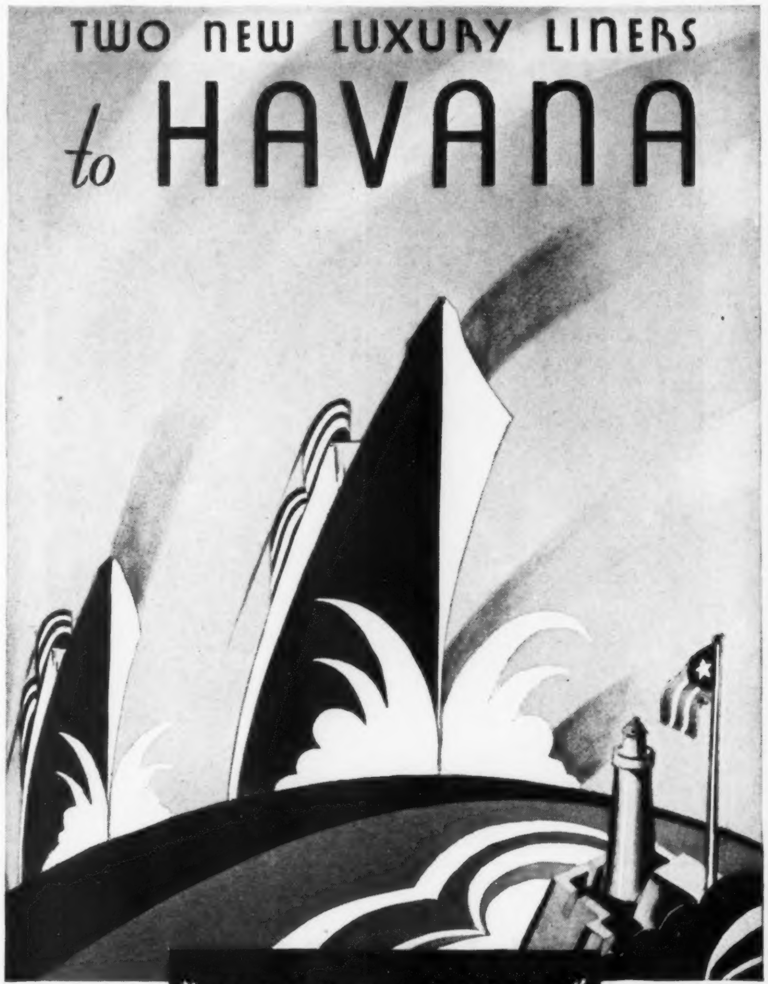

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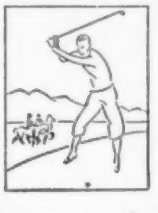

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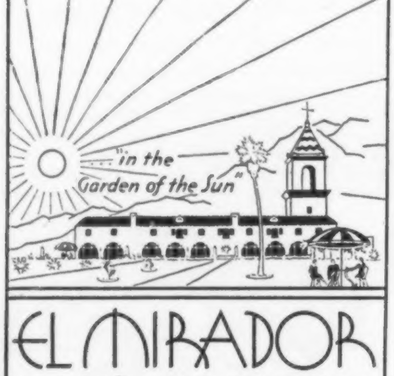
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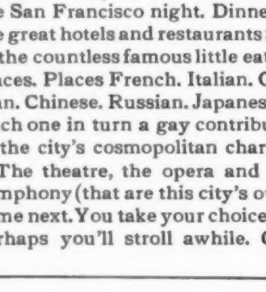

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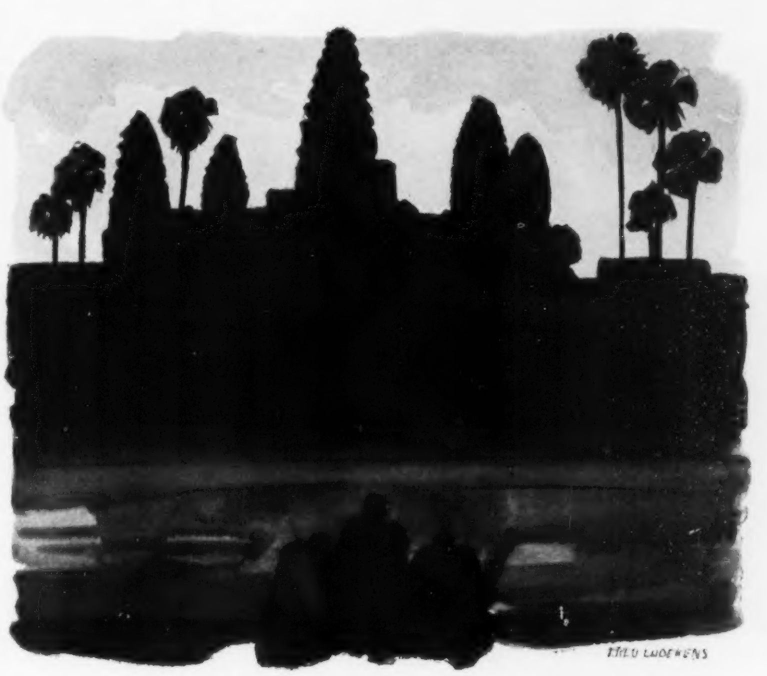
...AND NOW I HAVE BEEN TO ANGKOR THE FORGOTTEN CITY OF THE AGES

Angkor Wat—Who wouldn't feel strange and dreamy and romantic? I have wandered at sunset through the heart of a dead city. Over choked moats and courtyards grown with trees. 2000 years ago, it was the fabled city of the Orient. It flourished in a golden reign. Over a million people crowded its streets. Today it is dead and deserted. We don't know a single name of a single person. Not a record remains. Only the whirring of bats and the rustling of leaves. So much for fame! Curious and strange... I turned down a vaulted hall to follow a storied carving. A royal barge in a sea of fish... Like a story in the Old Testament. Shapely harem queens in domestic battle. (The world hasn't changed much). And farther on, war in earnest. Warriors in Hindu headdress, in Chinese dragon masks, and Greek-like spears, shields and spiked clubs. And then, the cavalry—mounted on elephants, tigers, horses, oxen, rhinoceroses, ostriches, deer—even mythical dragons. *Miles* of untold stories locked in stone. Egypt's Pyramids, and Italy's Pompeii are dwarfed beside the grandeur of Angkor! Somewhere I heard voices! *Here?* I crossed my fingers before a startling Buddha with a finger to his lips. Suddenly I came upon them—the faithful monks of Angkor. *Bonzes.* Droning Buddhist prayers—as they pad the ancient halls. The yellow robed monks who never forsake Angkor.

1:00 p. m.—Back to the hotel for luncheon. Pink lotus buds on our table, and a tinkling fountain in the garden. French food, iced and wined drinks—everyday fare. And I have just stepped out of the First Century.

Evening—Tonight we walked through a village to watch the temple dancers. Around the palm flares, little groups of natives sat on their heels, caressing snake-skin drums and muffled gongs. With a sharp crash of cymbals, the Cambodian dancers stalked rhythmically out of the shadows. These then, are the Heavenly Dancers—like those of stone in the dead city. Not one bit have they changed in 2000 years. Oriental gestures—strange beyond belief. By the time the moon arose, they had disappeared into the shadows again.

Thursday—Bangkok is a box of surprises! A city of coroneted temples, flashing jewels in the sun. As cosmopolitan as Cairo. Some of the races I counted in the streets were Siamese, Laos, Chinese, Malay, French, Cambodian, Burmese, Indians, Annamites, and Shans. Britishers in smart pith helmets. Brown moguls in striped sarongs. These fancy gilded temples fascinate me. At the Temple of the Emerald Buddha, golden elephants guard the entrance. The mysterious idol sits on a jeweled dais 60 feet high. Hair and collar of the Buddha are made of pure gold, studded with diamonds and rubies. Did you ever see a Buddha reclining? Well, you'll see all kinds of 'em in Bangkok. In the Wat of the Sleeping Buddha, there's exactly 150 feet of reclining deity, covered with gold leaf... and little else.



Two weeks later—On the Blue train of Malaya—racing through virgin jungles, dotted with orchids and hanging moss. To Penang, Kuala Lumpur and Singapore. Passed rich rubber and tea plantations, tin dredgers, camphor and dye forests. Far different is the native life along the Perak River.—Primitive nipa shacks on poles. A tummy full of rice is the main thing. Only temple deities rate gold lace and trappings.

Singapore—This trip has far exceeded our most lavish dreams. Languid days in lovely Japan, our stopover in China, the Philippines and Java. I feel sorry for those people who rush around the world and spend only a day in each place. They can never know the Orient as we have learned to know it.

At Sea S.S. President Adams—Ahead lies Ceylon, pendant jewel on the breast of India. And starting point for Khyber Pass, the Taj Mahal, Kashmir and Darjeeling. Gird up your imagination! Beyond lies the Red Sea, Egypt and Europe. I have seen strange places and odd races all over the globe. The whole world is my oyster now!

Note: This is the sixth of a series from the travel diary of a President Liner passenger. The full set in attractive booklet form may be had by writing to Dept. 6-C of the nearest Passenger Office listed below.

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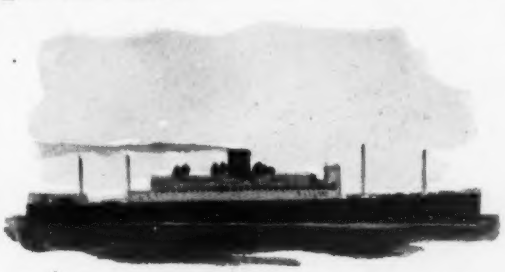

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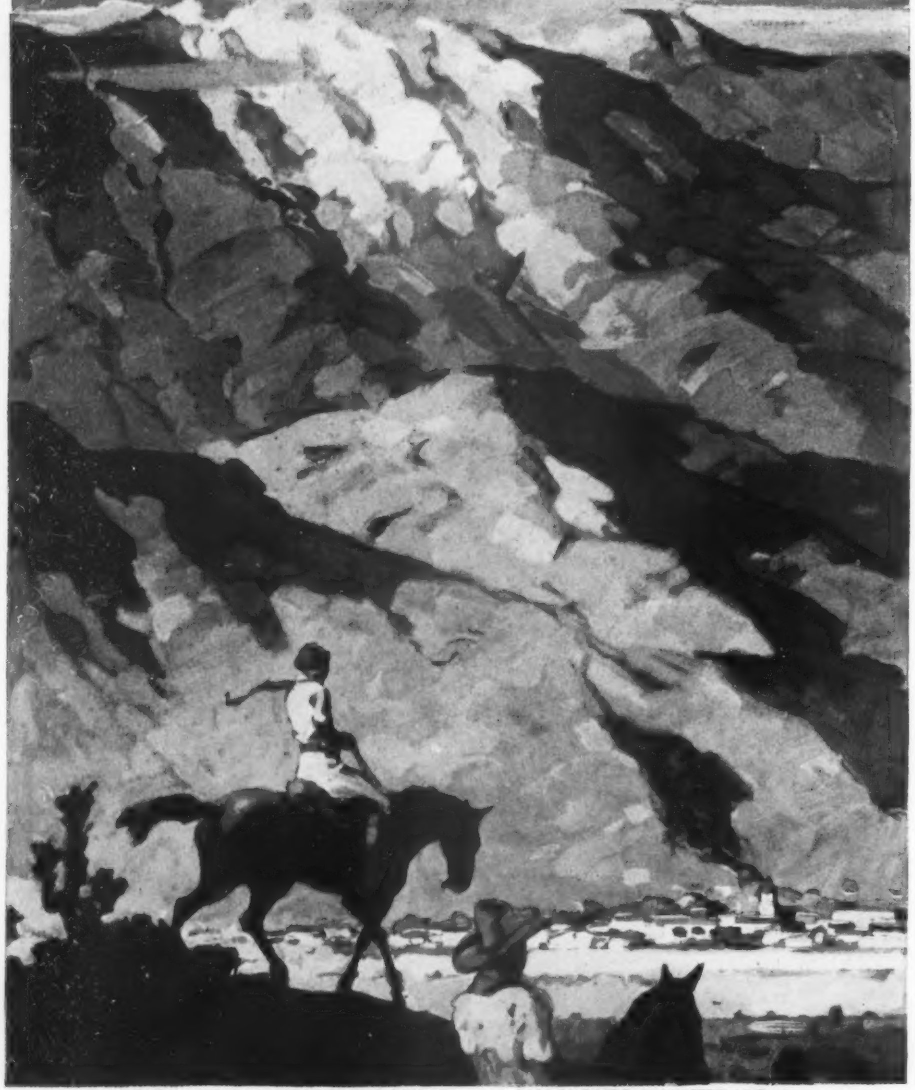

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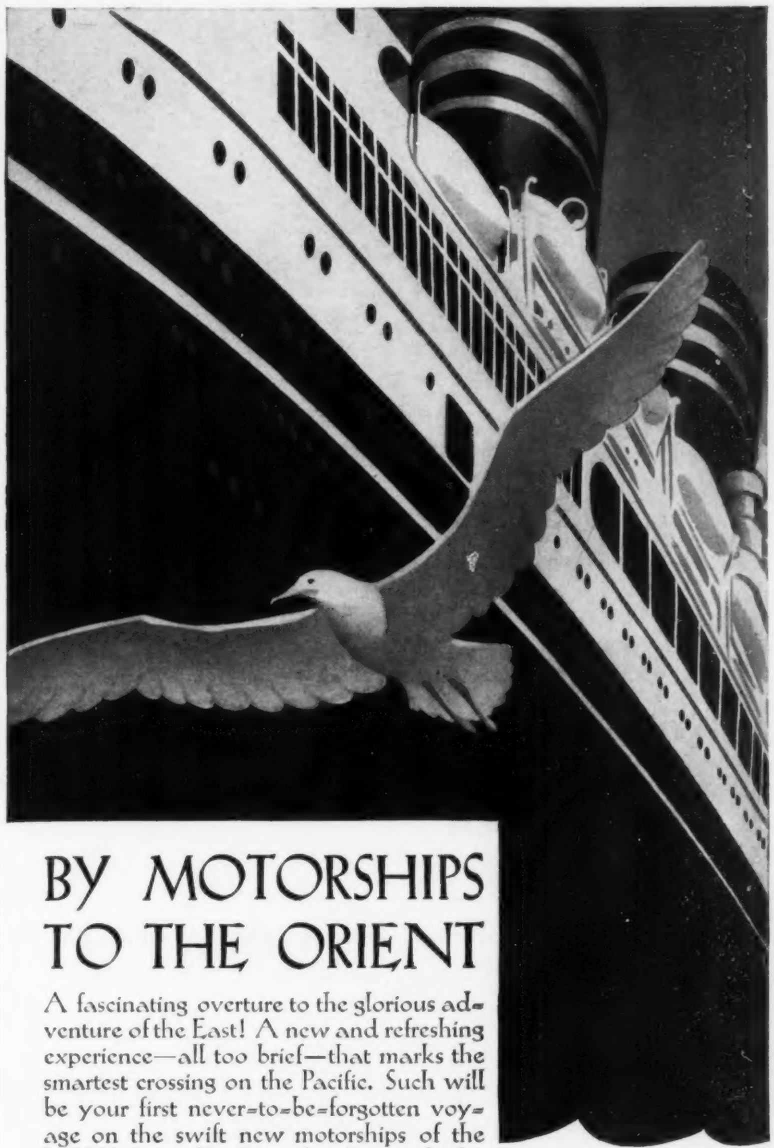

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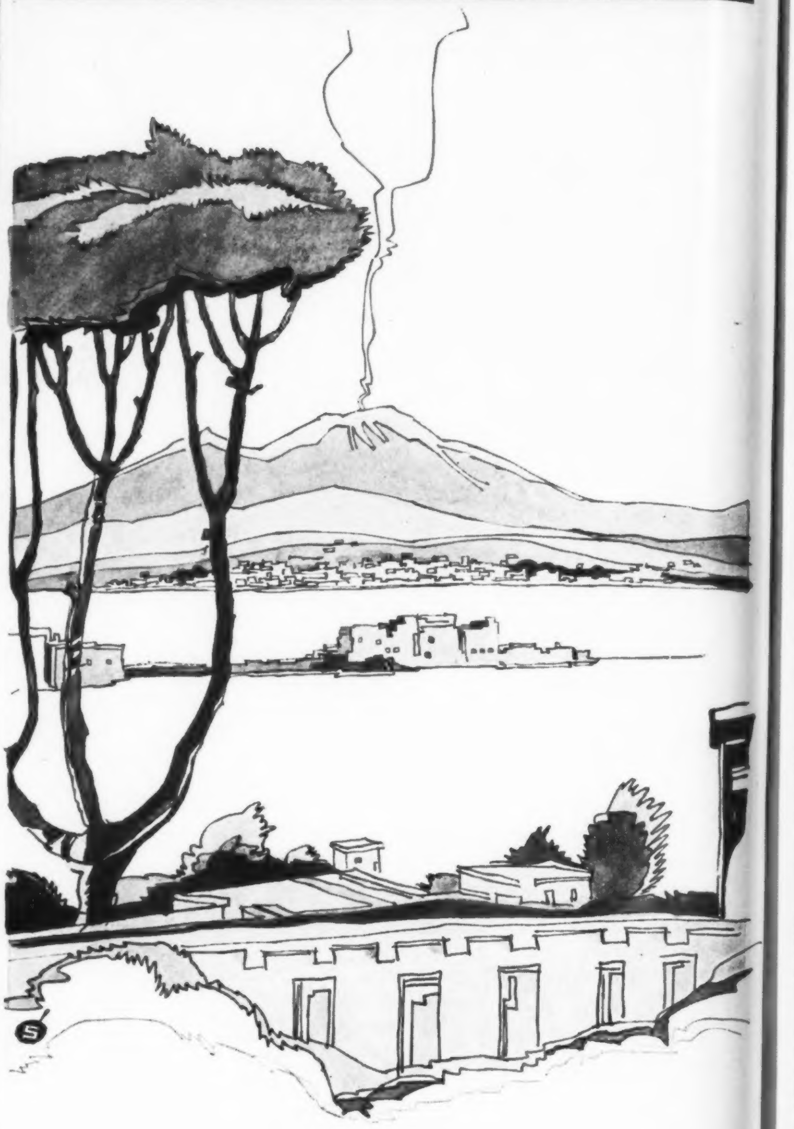

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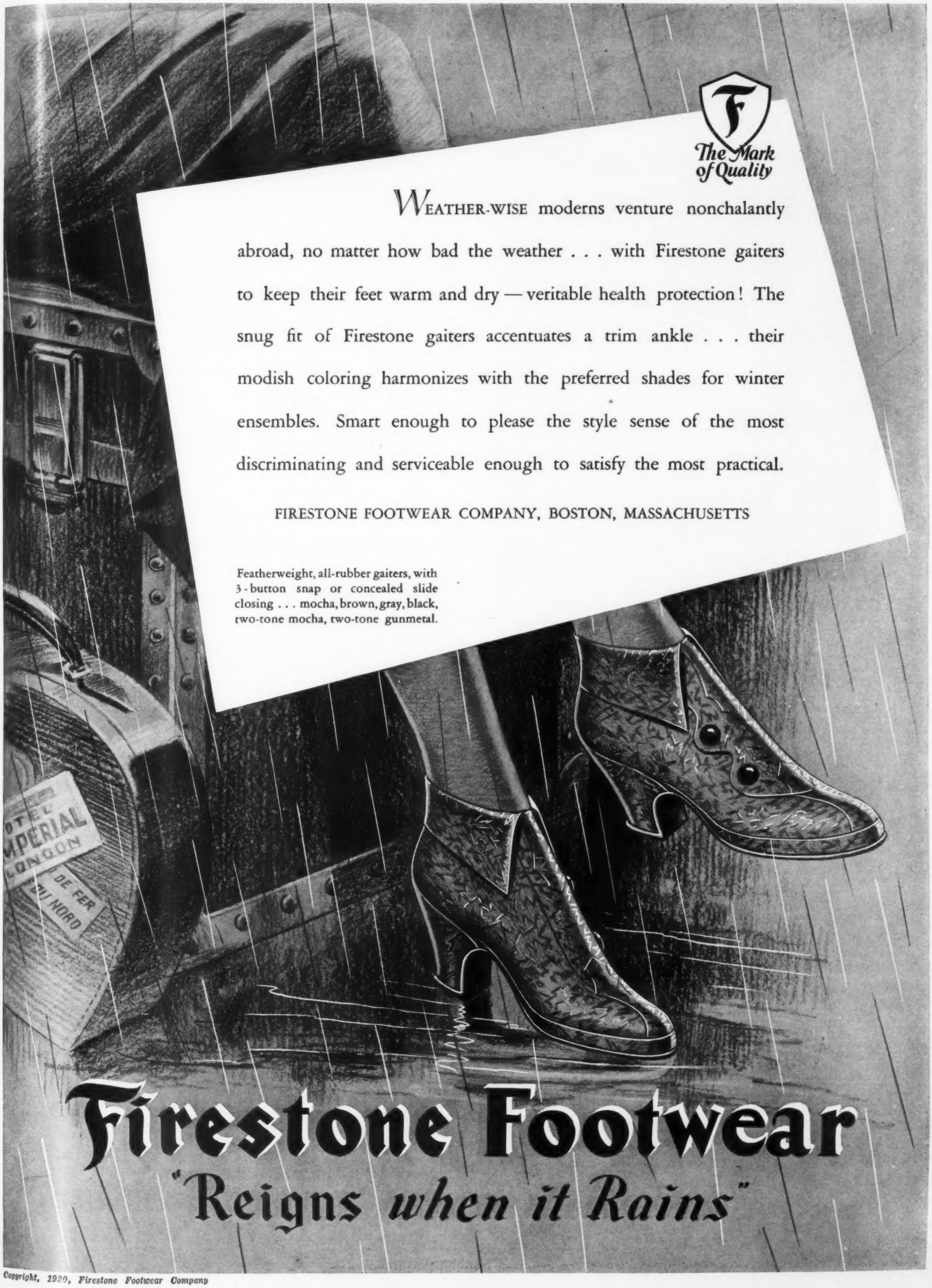
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Miss Ilka Chase, who is being featured in the recent Paramount production "Fast and Loose", is shown here as she appears in the current Vogue Fashion Film. Miss Chase demonstrates how accessories may lend charming variety to the wardrobe. Here she wears a black wool crêpe dress from Vionnet, and with it a black velvet hat, a white fur scarf, and white gloves. By changing the accessories to a black felt hat, with a black Persian lamb scarf and muff, the costume appears entirely different.

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Vogue Talking Films are produced every two weeks at the Paramount Studios by the Theatre Service Corporation, under the direction of the Editors of Vogue. They are shown for a week at the theatres in the cities that are listed below.

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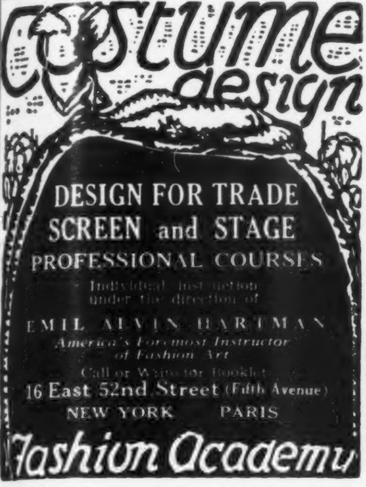

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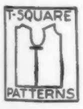

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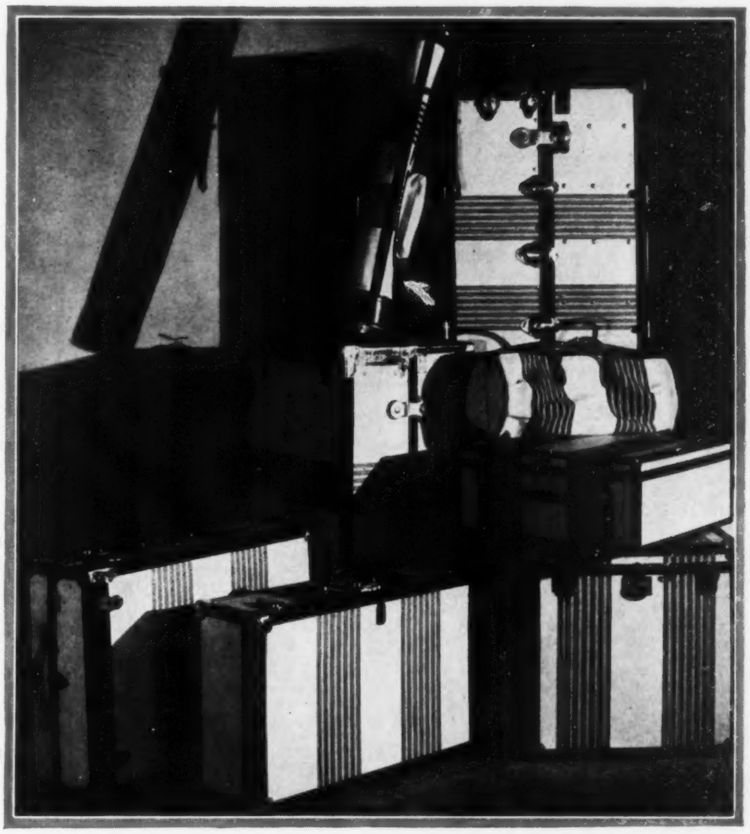

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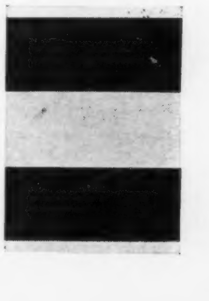

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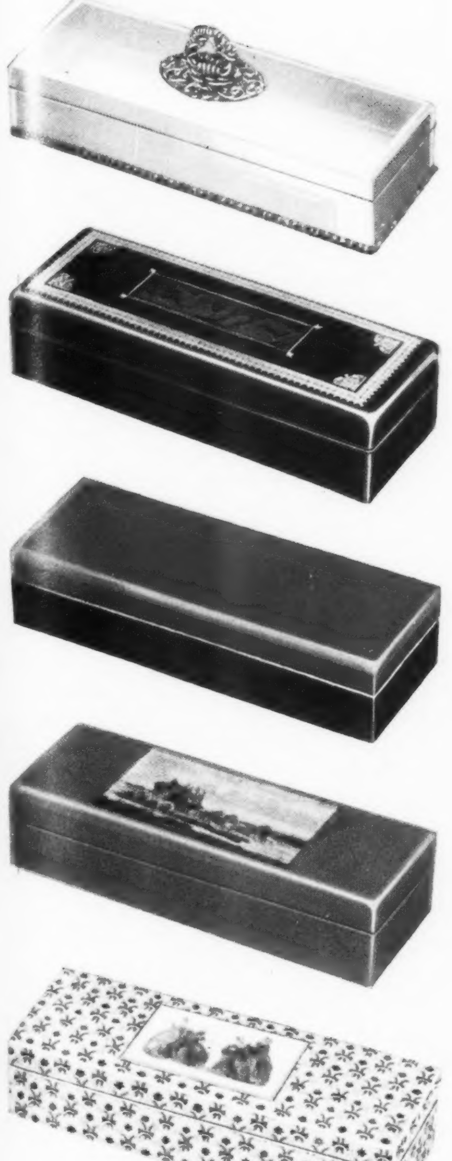

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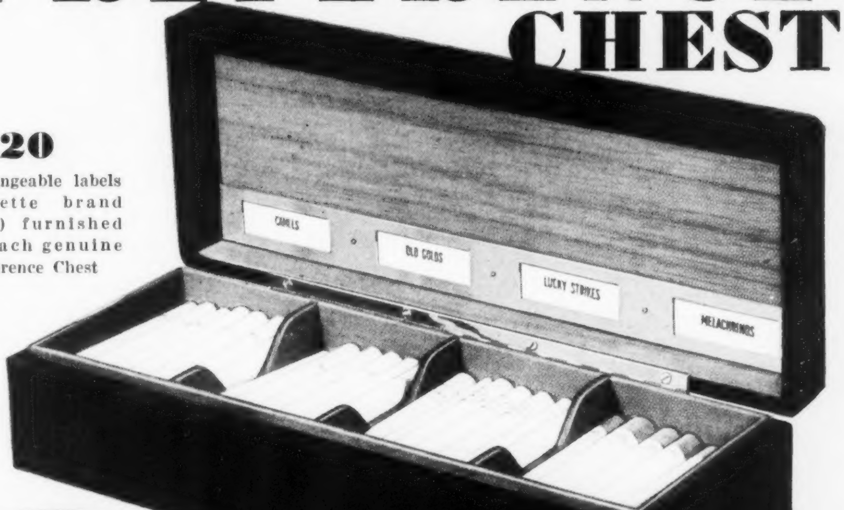

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BIRTHS

NEW YORK

Cobb—On September 21, to Doctor Clement B. P. Cobb and Mrs. Cobb (Margaret Gallatin), a son, Oliver Ellsworth Cobb.

Craik—On September 23, to Mr. and Mrs. Douglas E. Craik (Margaret Hennessy), a son, John Craik.

Foy—On September 25, to Mr. and Mrs. Byron C. Foy (Thelma Chrysler), a daughter.

Marsh—On October 1, to Mr. and Mrs. John B. Marsh (Isabel Stettinius), a son, John B. Marsh, junior.

PHILADELPHIA

Borda—On September 23, to Mr. and Mrs. Charles A. Borda, junior, (Sara Fisher), a son.

Shakespeare—On September 15, to Mr. and Mrs. Edward Oram Shakespeare, junior, (Henrietta Wilson), a son.

DEATHS

NEW YORK

Baldwin—On September 26, William Delavan Baldwin, husband of Helen Runyon Baldwin.

Phipps—On June 22, Henry Phipps, husband of Anne Shaffer Phipps.

Shonk—On September 26, Herbert Bronson Shonk, husband of Gertrude Knights Shonk.

BALTIMORE

Brown—On September 27, Bessie Montague Brown, wife of Alexander Brown.

HAWAII

Gurney—On June 3, Henrietta Gifford Stanton Gurney, wife of A. S. le Baron Gurney.

PITTSBURGH

Mitchell—On September 25, Walter S. Mitchell, brother of William P. Mitchell, of New York.

ENGAGEMENTS

NEW YORK

Arnold-McIntosh—Miss Jane Clarke Arnold, daughter of Mr. and Mrs. Carrington Gindrat Arnold, to Mr. Andrew Duncan McIntosh, junior, son of Mr. and Mrs. Andrew Duncan McIntosh.

Auguste-Winter—Miss Josephine Auguste, daughter of Mr. and Mrs. Harmon Spencer Auguste, to Mr. L. Clark Winter, son of Professor Irvah Lester Winter and Mrs. Winter, of Cambridge, Massachusetts.

Beadleston-O'Gorman—Miss Helen Hazard Beadleston, daughter of Mrs. Julien McCarty Little, to Mr. James A. O'Gorman, junior, son of Mr. and Mrs. James A. O'Gorman.

Gade-Delafield—Miss Margaret Gade, daughter of Mr. and Mrs. John A. Gade, to Mr. Richard Delafield, son of Brigadier-General John Ross Delafield and Mrs. Delafield.

Gilmore-Hubert—Miss Mary Olina Gilmore, daughter of Mr. and Mrs. Robert Gilmore, to Mr. John Austin Hubert, son of Mrs. Marie Rosalyn Hubert.

Hewlett-Parkhurst—Miss Hope Hewlett, daughter of Mr. and Mrs. J. Monroe Hewlett, to Mr. William Man Parkhurst, son of Mr. and Mrs. Edwin B. Parkhurst.

ENGAGEMENTS—Continued

Jones-Bruce—Miss Marjorie Franklin Jones, daughter of Mr. and Mrs. H. V. Franklin Jones, to Mr. Fraser Wallace Bruce, son of Mrs. Wallace Bruce, of Toronto, Canada.

Kiesewetter-Harwood—Miss Ann Elizabeth Kiesewetter, daughter of Mrs. Elizabeth H. Kiesewetter, to Mr. Lee Harwood, son of Mr. and Mrs. P. LeRoy Harwood.

McAlpin-Tate—Miss Elaine Rockefeller McAlpin, daughter of Doctor D. Hunter McAlpin and Mrs. McAlpin, to Mr. Henry Clinch Tate, son of the late Mr. and Mrs. Sterrett Tate.

Patterson-Halsted—Miss Katherine Patterson, daughter of Mr. and Mrs. Edward James Patterson, to Mr. Osborne Halsted, junior, son of Mr. and Mrs. Osborne Halsted.

Schieffelin-Bosanquet—Miss Barbara Schieffelin, daughter of Mr. and Mrs. William Jay Schieffelin, to Mr. Charles Ion Carr Bosanquet, son of Mr. and Mrs. Robert Carr Bosanquet.

SAINT LOUIS

Kennard-Streett—Miss Mary Lees Kennard, daughter of Mrs. John B. Kennard, to Mr. Rolla Wells Streett, son of Mr. and Mrs. J. Clark Streett.

WEDDINGS

NEW YORK

Fairchild-Cobb—On September 20, Mr. Frederick Talbot Fairchild, son of Mr. and Mrs. Frederick Allen Fairchild, and Miss Margaret B. Cobb, daughter of Mrs. Postlethwaite Cobb and Mr. Henry Ives Cobb, junior.

Marshall-Smidt—On October 4, Mr. Harry Boyd Marshall, of North Adams, Massachusetts, and Miss Julie Smidt, daughter of Mr. and Mrs. Thomas Smidt.

Myburg-Reed—On September 20, Captain Philip Stafford Myburg, D. S. O., M. C., of the Royal Horse Artillery, and Miss Elizabeth Marjorie Reed, daughter of Mr. and Mrs. Philip S. Reed, of Paris and New York.

Van Liew-Ferris—On September 26, Mr. Harry Richards Van Liew, son of Mr. and Mrs. Alfred B. Van Liew, and Miss Barbara Ferris, daughter of Mr. and Mrs. Herbert Henry Ferris.

Williams-Stillman—On September 27, in Saint John's Church, Cornwall, New York, Mr. Langbourne Meade Williams, junior, son of Mr. and Mrs. Langbourne Meade Williams, and Miss Elizabeth Goodrich Stillman, daughter of the late Charles Chauncey Stillman and Mrs. Stillman.

BALTIMORE

Bowdoin-Gibbs—On October 4, in Christ Church, Mr. George E. Bowdoin, son of the late Henry J. Bowdoin and Mrs. Bowdoin, and Miss Harriet Gibbs, daughter of the late Rufus Macqueen Gibbs and Mrs. Gibbs.

Leser-Potter—On October 11, Mr. Charles Carroll Fulton Leser, son of Judge Oscar Leser and Mrs. Leser, and Miss Pauline Potter, daughter of Mr. Francis Potter.

Lloyd-McPherson—On October 11, in Saint David's Church, Mr. Walter Kenyon Lloyd, son of Colonel Walter Kenyon Lloyd and Mrs. Lloyd, and Miss Helen Haskell McPherson, daughter of Mrs. David Moore Robinson.

(Continued on page 42)

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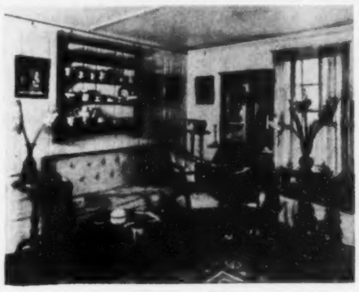

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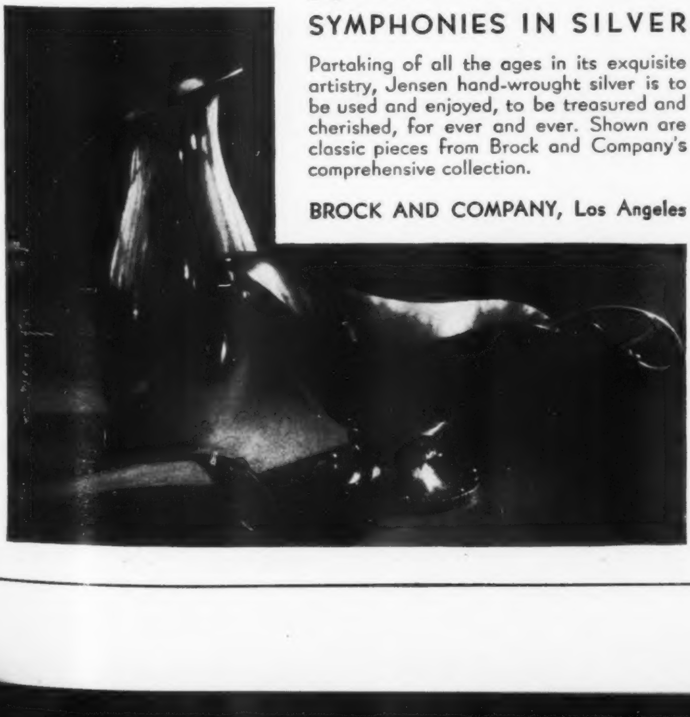

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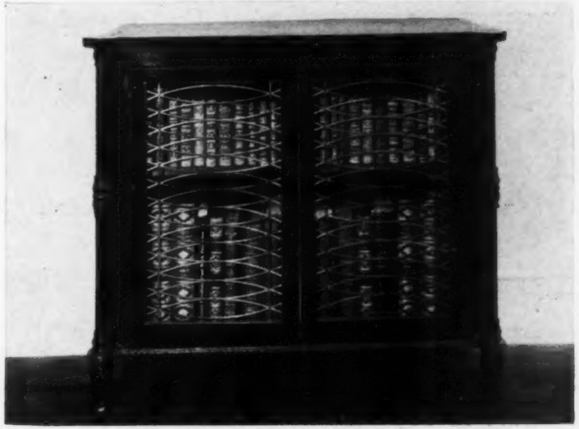

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SOCIETY

(Continued from page 41)

WEDDINGS—Continued

DETROIT

Greene-Avery—On October 3, Mr. Harvey Benjamin Greene and Miss Eloise Josephine Avery, daughter of Mr. and Mrs. Clarence Willard Avery.

NEW ORLEANS

Watson-Woodville—On October 6, Judge Albert Leisenring Watson, of Scranton, Pennsylvania, and Mrs. Effie Bradshaw Woodville.

PHILADELPHIA

Hacker-Wood—On October 25, Mr. William Hacker, son of Mrs. Everett H. Brown, and Miss Florence L. Wood, daughter of Doctor Horatio C. Wood, junior, and Mrs. Wood.

Robb-Carson—On September 27, Mr. David Buzby Robb, son of Mr. and Mrs. Walter E. Robb, and Miss Sarah Whelen Carson, daughter of Mr. Joseph Carson.

Ufford-Wistar—On September 20, Mr. Charles Wilbur Ufford, son of Mr. and Mrs. Frank P. Ufford, and Miss Beatrice Gaylord Wistar, daughter of Mr. and Mrs. Thomas Wistar.

Whitney-Altemus—On September 25, Mr. John Hay Whitney, son of Mrs. Payne Whitney, and Miss Mary Elizabeth Altemus, daughter of Mrs. Nedom A. Eastman.

SAN FRANCISCO

Gibb-Kies—On October 4, Doctor William Travis Gibb, junior, son of Doctor W. Travis Gibb and Mrs. Gibb, and Miss Margaret B. Kies, daughter of Mr. and Mrs. William S. Kies.

DÉBUTANTE PLANS

NEW YORK

Betts—On December 19, at the Hotel Pierre, a dinner-dance for Miss Edith Godfrey Betts, daughter of Mr. and Mrs. Wyllys Rosseter Betts.

Coe—On December 18, at the Ritz-Carlton, a supper dance for Miss Natalie Coe, daughter of Mr. and Mrs. William Robertson Coe.

Hope—On November 28, at the Colony Club, a tea-dance for Miss Marian T. Hope, daughter of Mr. and Mrs. Walter E. Hope.

Hutton—On December 22, at Hotel Pierre, a dance for Miss Barbara Hutton, daughter of Mr. Franklyn L. Hutton.

Moore—On December 20, at the Ritz-Carlton, a supper dance for Miss Pauline Moore, daughter of Mr. and Mrs. Paul Moore.

Murat—On November 13, at the Embassy Club, a luncheon for Princess Laura Murat, niece of Princess Francesco Rospigliosi.

Roosevelt—On January 31, a dinner-dance for Miss Grace Roosevelt, given by Mr. Clarence Mackay.

PHILADELPHIA

Folwell—On November 27, at the Bellevue-Stratford, a dinner-dance for Miss D. Buvel Folwell, daughter of Mrs. Charles S. Bromley.

Hammett—On December 12, a dinner-dance for Miss Martha R. Hammett, daughter of Mrs. F. Royal Hammett.

Wells—On October 31, a tea for Miss Virginia Wells, daughter of Doctor G. Harlan Wells and Mrs. Wells.

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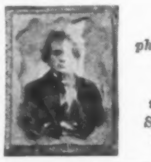

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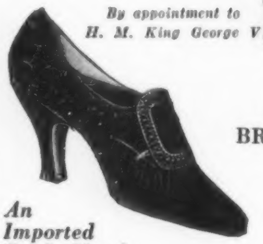

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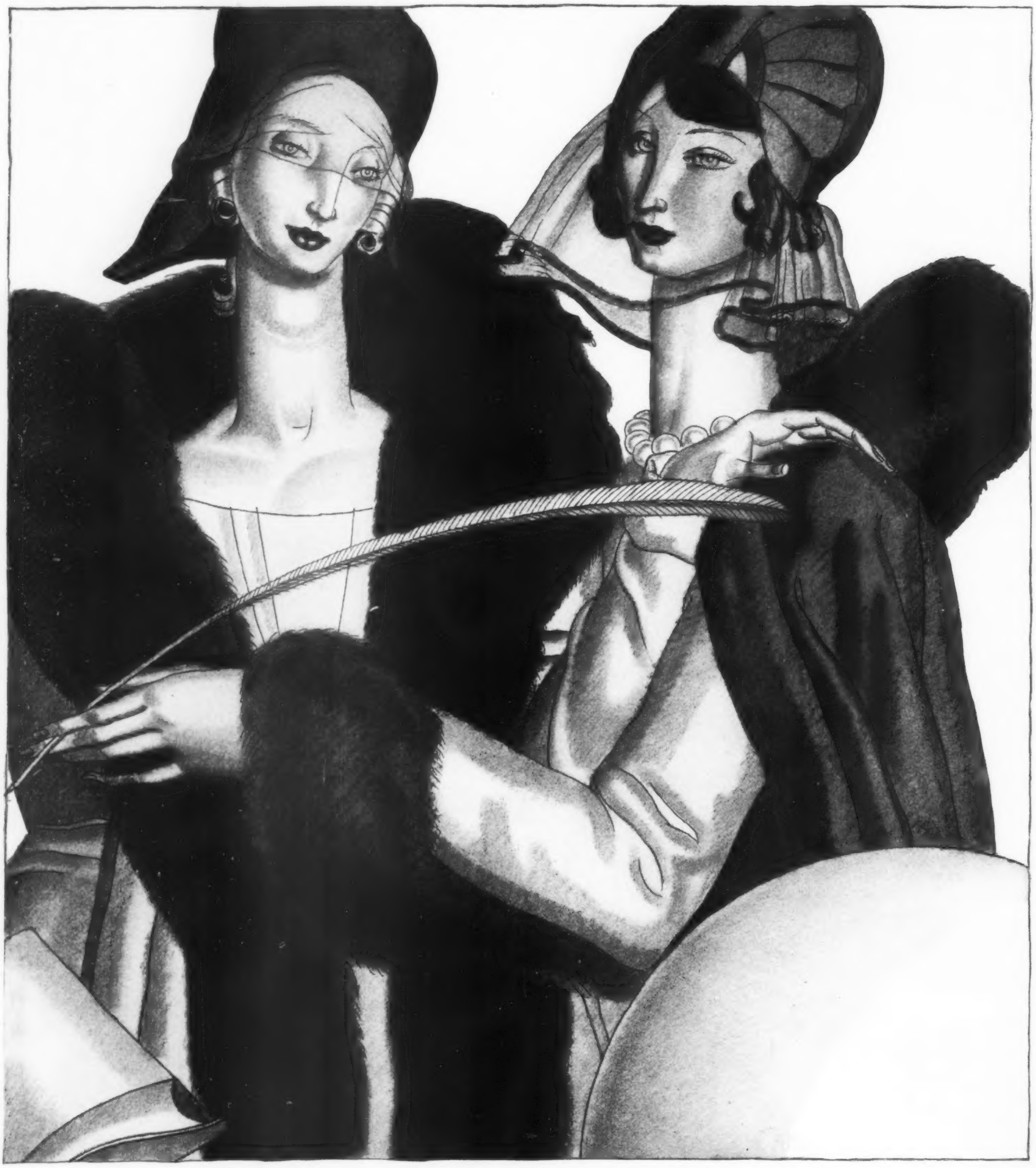

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NOVEMBER 10, 1930
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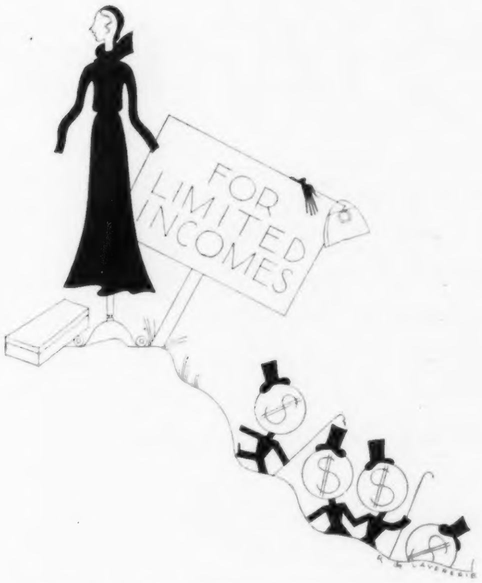

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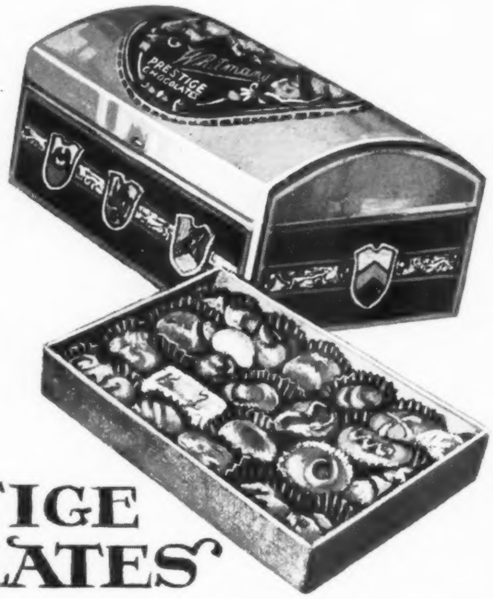
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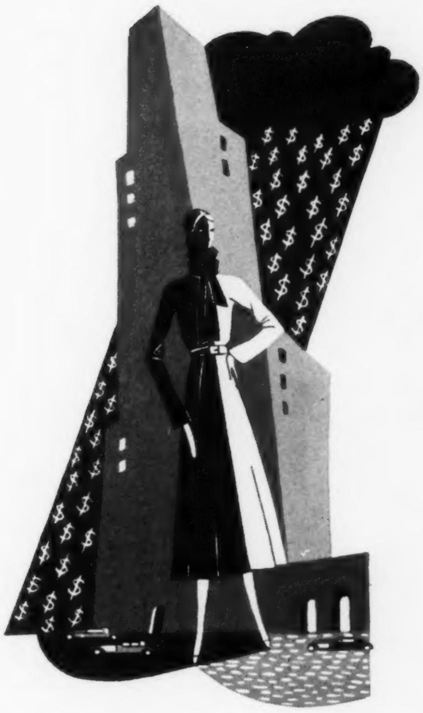
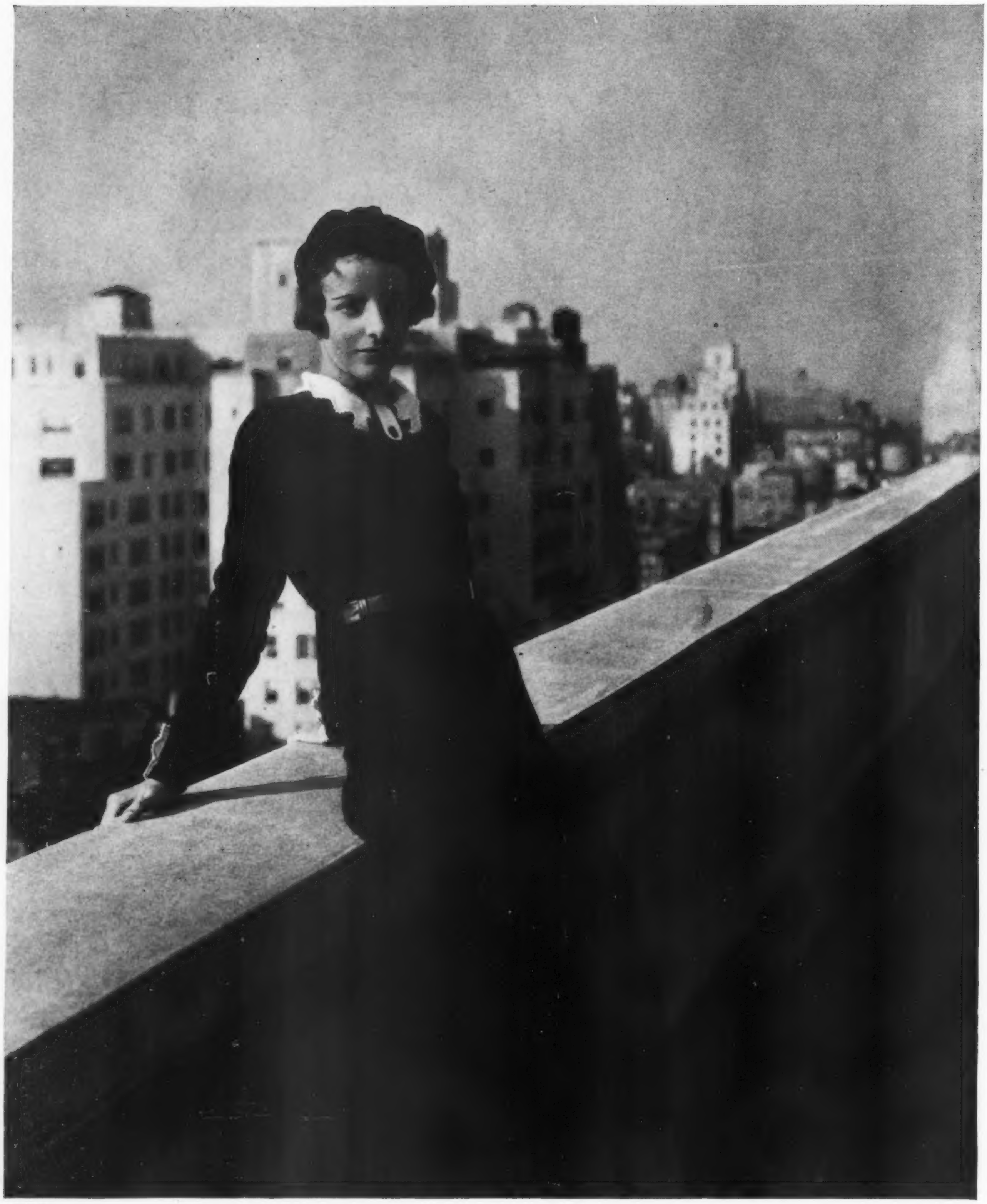
vogue's eye view of the mode



LIKE every one else, this year, Vogue has become serious about economy. Vogue's mission in life in this issue is to save you money. You are not going to get only a few moments of amusement out of the pages that follow. You are going to get—among other pleasant things—thirty pages of shrewd judgment and experience in buying clothes and the soundest tips that are available about the shops. Vogue has reduced the buying of clothes economically to a fine art, and this issue is a handbook that will help you to master it. Vogue has a few good, sound maxims that constitute the reading, writing, and arithmetic of smart economy. First, like Socrates, we say—"Know yourself." Know your assets and liabilities. Look at yourself in a long glass, for, if you step out to a party after a hurried peek at your face, you haven't the faintest notion of how you really appear. Eye yourself on the screen in your home movie, and see how you sit and how you stand. Contemplate your figure and study your type.

Secondly, stop to think of your life, your activities and actual needs. There are types of afternoon dresses that the majority of business women would find no more useful than a fancy-dress costume, types of sports clothes that the city woman would wear only once in a season. Their chic may make them a temptation, but it does not increase their usefulness enough to make them wise purchases. Thirdly, reflect well before you buy. There is no need to rush. A sound plan of campaign has saved many a shopping battle. Don't order until you are sure that you know what you want—and never buy until you are sure that you really like what you are buying. A frock that you feel, unenthusiastically, will serve the purpose, is never a good buy. Fourthly, never match things to white elephants. Don't try to salvage last year's failure by buying something to go with it. It never works. And, lastly, don't just look at Vogue—read Vogue, consult Vogue, lean on Vogue. Turn over the pages and use Vogue—for, if you use it wisely and well, it will save you time and money.



VON HORN

MISS GRACE ROOSEVELT

Miss Roosevelt, the daughter of the Governor of Porto Rico and Mrs. Theodore Roosevelt, will spend this winter in New York with her grandmother, Mrs. Henry Addison Alexander. She made her début at a brilliant party on Long Island given by Mrs. Kermit Roosevelt

DÉBUTANTE

ALONE, of the colourful and dramatic documents that clutter the desk of Society, is she labelled. She bursts out from a pigeonhole marked "Débutante." The others, young married people, older hostesses, young men about town, and even college boys, are comparatively unclassified. Their occupations are left to their choice, their habits are their own property. But she must trip a measure as rigid as a minuet, if rather more fun. The most relentless of all searchlights, the eye of society, is trained on her every movement. For she is society's own invention, its pet extravagance. Without civilization, without society, and a country's prosperity, she could not exist.

Much on the theory of teaching children to swim by throwing them into deep water, she is pitched headlong into the whirlpool of society, with no previous training for its eddies and cross-currents and occasional reefs other than the rudiments of solid geometry and a grounding in the campaigns of Cæsar. Sometimes, she sinks; sometimes, she proves to be a naturally good swimmer; and sometimes, in the face of undertow and a dozen other odds, she surprises every one and rises gallantly to the surface. These three types are respectively called the "pills," the "popular girls," and the "dark horses."

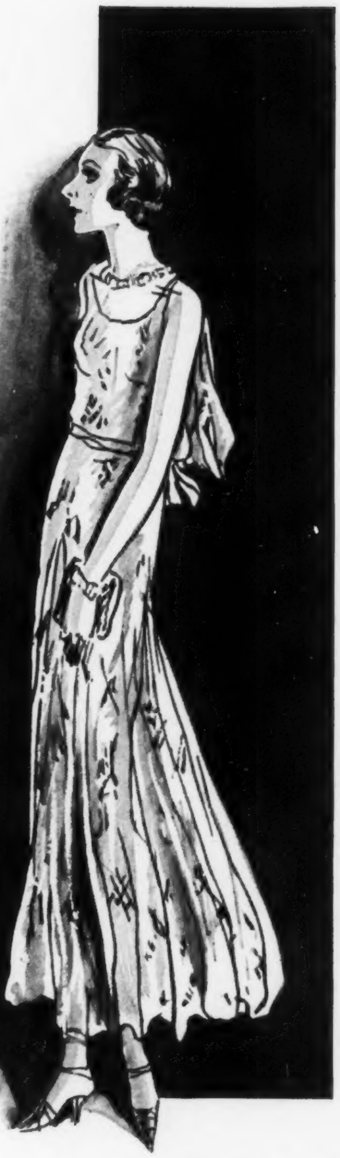
Because of the relentless search-light, the débutante really has no private life at all. Even an actress has her moments of relaxation, her hours of solitude. But the débutante is booked for all twenty-four hours of the day. No one but the young and beautiful and untireable could stand such a strain.

Besides observing the glorified gilded figure lit up by the searchlight, it is worthwhile to apply a microscope to her days. No wriggling bug ever presented more interesting contortions to the eager eye of a scientist.

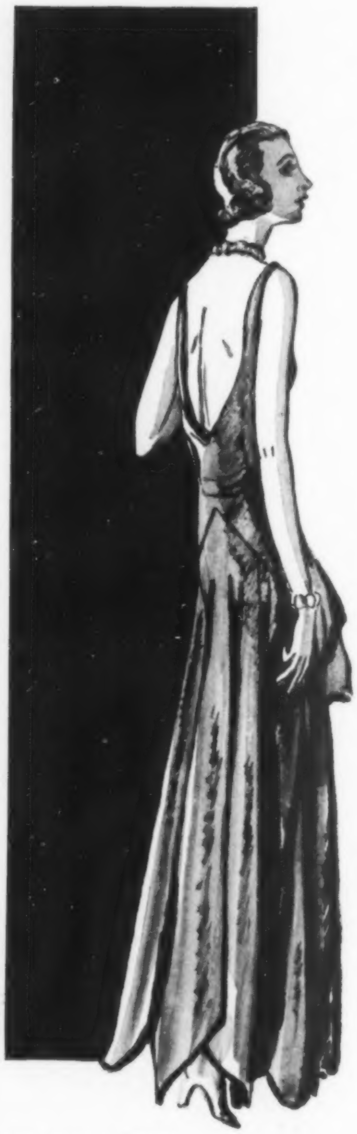
Late morning finds her in the arms of Morpheus, the only embraces permitted by her watchful parents. Lying there, hair wildly ruffled, one eye sleepily opened, one cheek pinker than the other from lying on it, she is an interesting study for those who assert that she is a precocious *enfant terrible*, a selfish spoiled parasite, full of premature sophistication. Now, she is only a pretty child who wakes half-confused over whether she is still back at school or really coming out.

Sometimes, she is awakened early by another photographer begging to photograph her. The mail arrives with more invitations and letters from strange men in Texas and convicts in Utah who have seen her picture in the papers the week before. Three or four times a week she drags herself, drugged with sleep, to a meeting of Provisional Members of the Junior League. There, she listens to erudite lecturers on the subject of social service and is expected to take notes against a coming examination. A roomful of almost comatose children sit or sprawl while the voice discusses the sufferings of the poor and how to alleviate them.

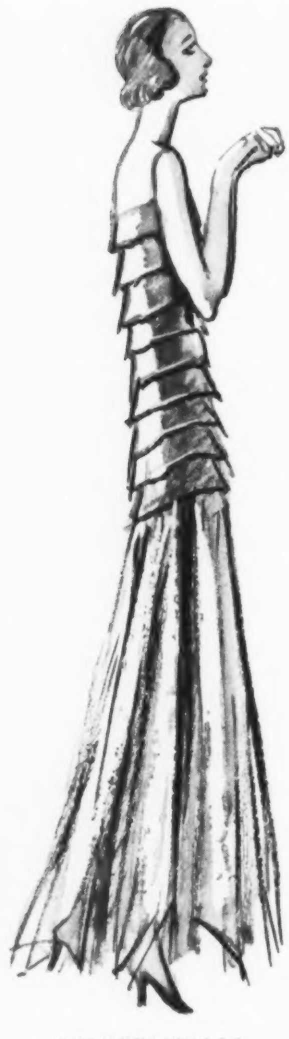
Next, she goes to the hair-dresser's, where her hair is waved and her finger-nails varnished. She takes more pains with her appearance at this time in her career than she ever will again. When she is older,



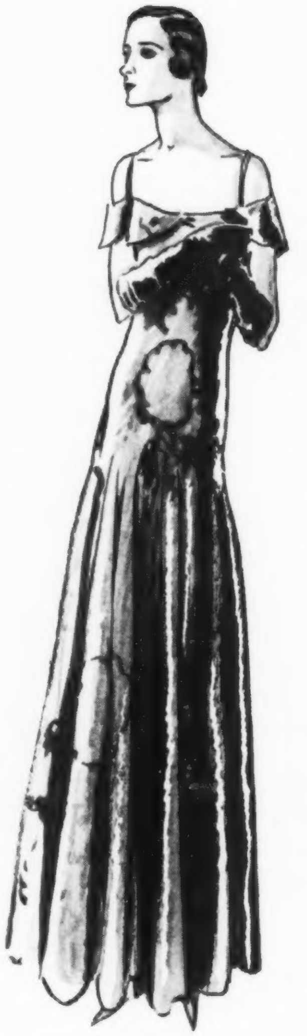
MISS FLORENCE BAKER



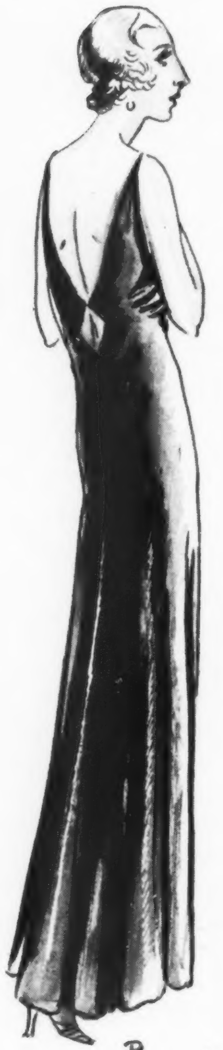
MISS ISABEL HENRY



MISS HELEN KELLOGG



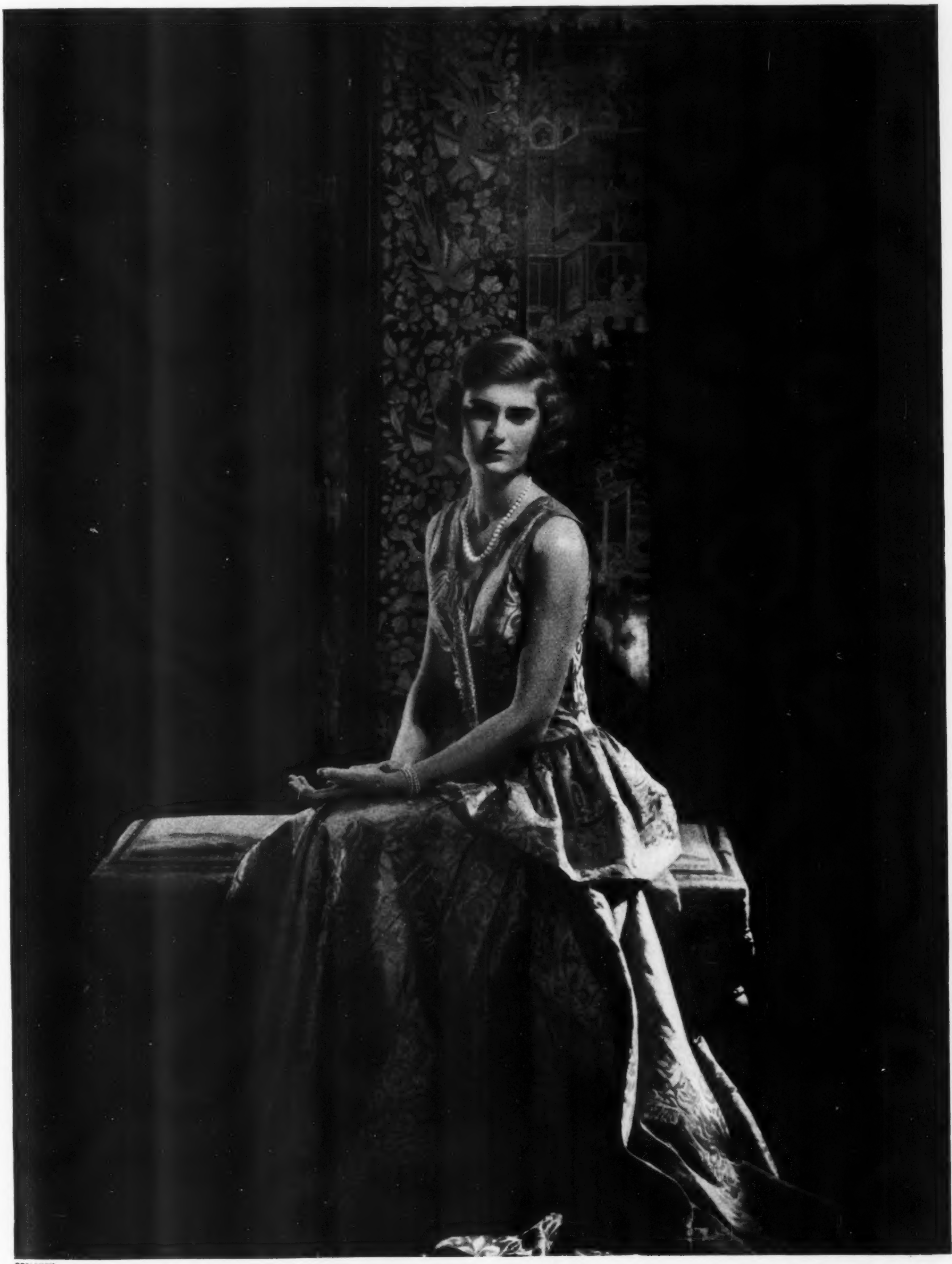
MISS JUSTINE ALLEN



MISS ALICE DOUBLEDAY

if she is beautiful, she will have an assurance that will allow her to treat her appearance more casually, or, if she is plain, she will leave her hair straight and apply herself to architecture, painting, or higher mathematics. But when she is a débutante, she has a capacity for taking infinite pains with her skin and her hair. A shower of rain means an instant dash to the hair-dresser's, and the appearance of a slight blemish on the face is an occasion for loud lamentation.

She turns up her pretty nose at large luncheons, but family duty sometimes takes her against her will to a large "hen" luncheon. Small tables are crowned with huge flower arrangements in sections, to be appropriated by the table's occupants, theoretically at the end of lunch. The débutante hostess sits at the head of the largest table, dressed in an elaborate concoction of velvet. Her guests, almost as radiantly arrayed, arrive chattering and dispose themselves about the tables, partaking of the consommé, chicken, and pease that are so much a part of these luncheons. By a curious convention, the popular girls are invariably



STEICHEN

MISS ISABEL HENRY, THE DAUGHTER OF MR. AND MRS. THOMAS CHARLTON HENRY, OF PHILADELPHIA

MISS EVELYN BYRD DOWS

STEICHEN

Miss Dows, the daughter of Mr. and Mrs. David Dows, of Glen Head, Long Island, and New York, will make her début at a large dance to be given in New York by her parents in the early part of January. She is a polo enthusiast and an excellent horsewoman. In October, she left for a trip to the Argentine, planning to return to this country soon after the holidays, just before the date set for her début

seated next to the pills, and, unable to brook pillish inquiries of "Where did you go to school?" shriek post-mortems of last night's party from table to table to birds of their own feather.

Somewhere after the middle of lunch, two or three girls arise, seize their bouquets, make their way to their young hostess, and, chanting something about "Frightfully sorry—my dear—I'm hours late already—had the most divine time," depart. Once this start is made, the others soon follow. Dessert finds the hostess, her best friend, and the table occupied by her mother and friends, the sole survivors. There is nothing extraordinary about this; all luncheon givers expect it and are content to drink their black coffee in solitary grandeur.

The débutante has made her premature departure in order to keep her next engagement. Her time is so crammed with dates that they overlap. She has a matinée engagement and arrives in the middle of the first act. Two solid centre rows are occupied by the party. In the entr'actes, the débutantes dash out and smoke in the lobby. (Continued on page 139)

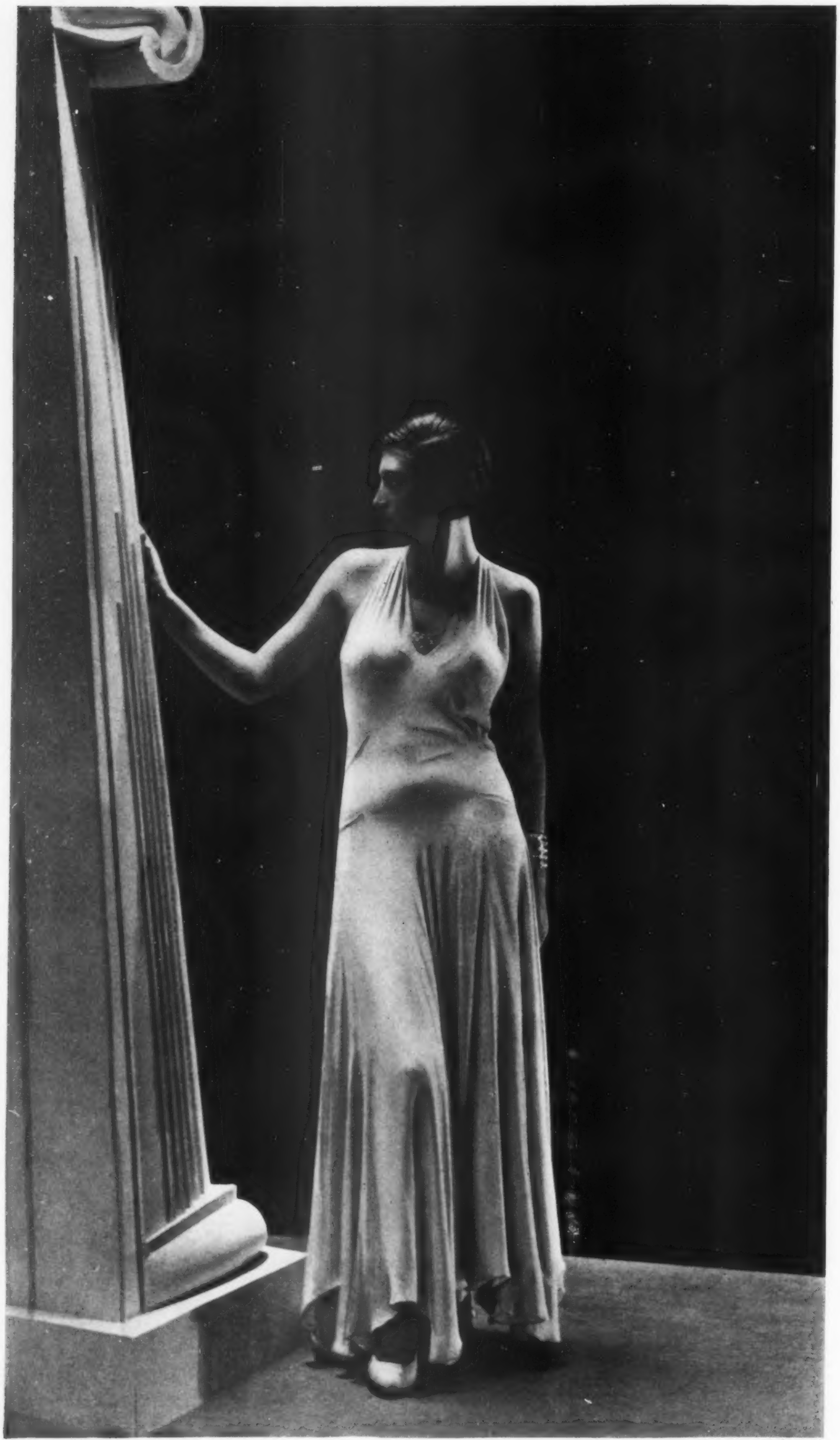
Miss Pratt, the younger daughter of Mr. and Mrs. Harold Irving Pratt, of "Welwyn," Glen Cove, Long Island, and New York, is one of the prominent débutantes of the season. After completing her studies in this country, Miss Pratt spent last winter at school in Paris, studying at the Sorbonne. She was introduced to society in September at a dance given by her parents at their Long Island place

MISS BARBARA PRATT

MISS MARY CORNING

VON HORN

Miss Corning, the daughter of Representative Corning and Mrs. Parker Corning, was presented to society in September at a dinner given by her parents at Glen Cove, Long Island. Miss Corning, who is one of the most beautiful of the season's débutantes, will spend the winter in New York, and, later in the season, she will be presented in Washington, where she has lived for the past ten years

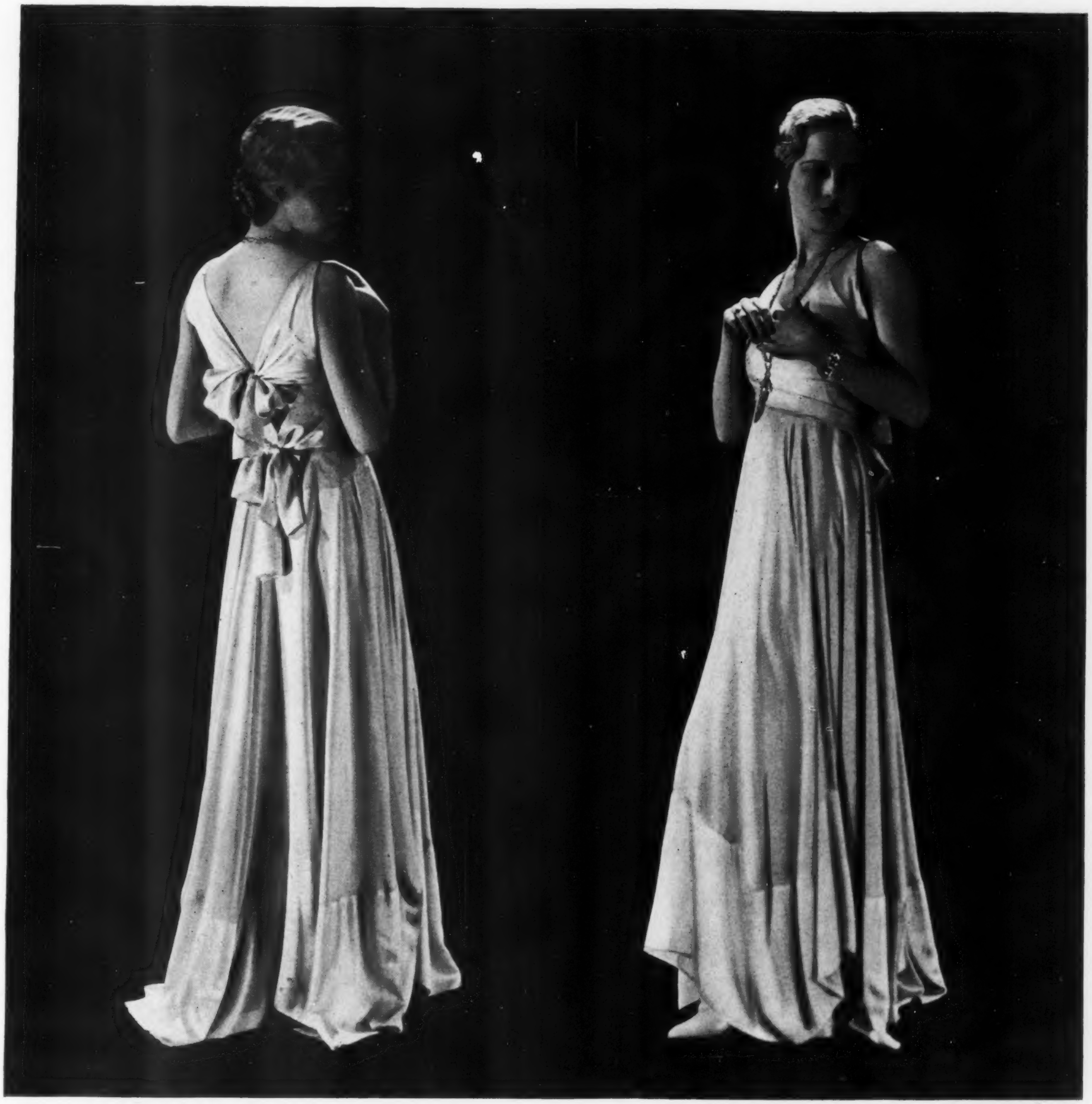


MADELEINE VIONNET—BONWIT TELLER

HOYNINGEN-HUENÉ, PARIS

• Pale turquoise-blue crêpe romain fashions this striking gown. "4298," which moulds the figure in beautiful sculptured lines. This is worn without a slip, showing a hint of flesh colour as the wearer moves. Some of Vionnet's new gowns are of transparent fabric, worn over a maillot, and, while no chic woman has been seen wearing one, it is felt that these models are too beautiful not to influence the mode next season

VIONNET'S TRANSPARENT GOWN—THE SENSATION OF THE SEASON

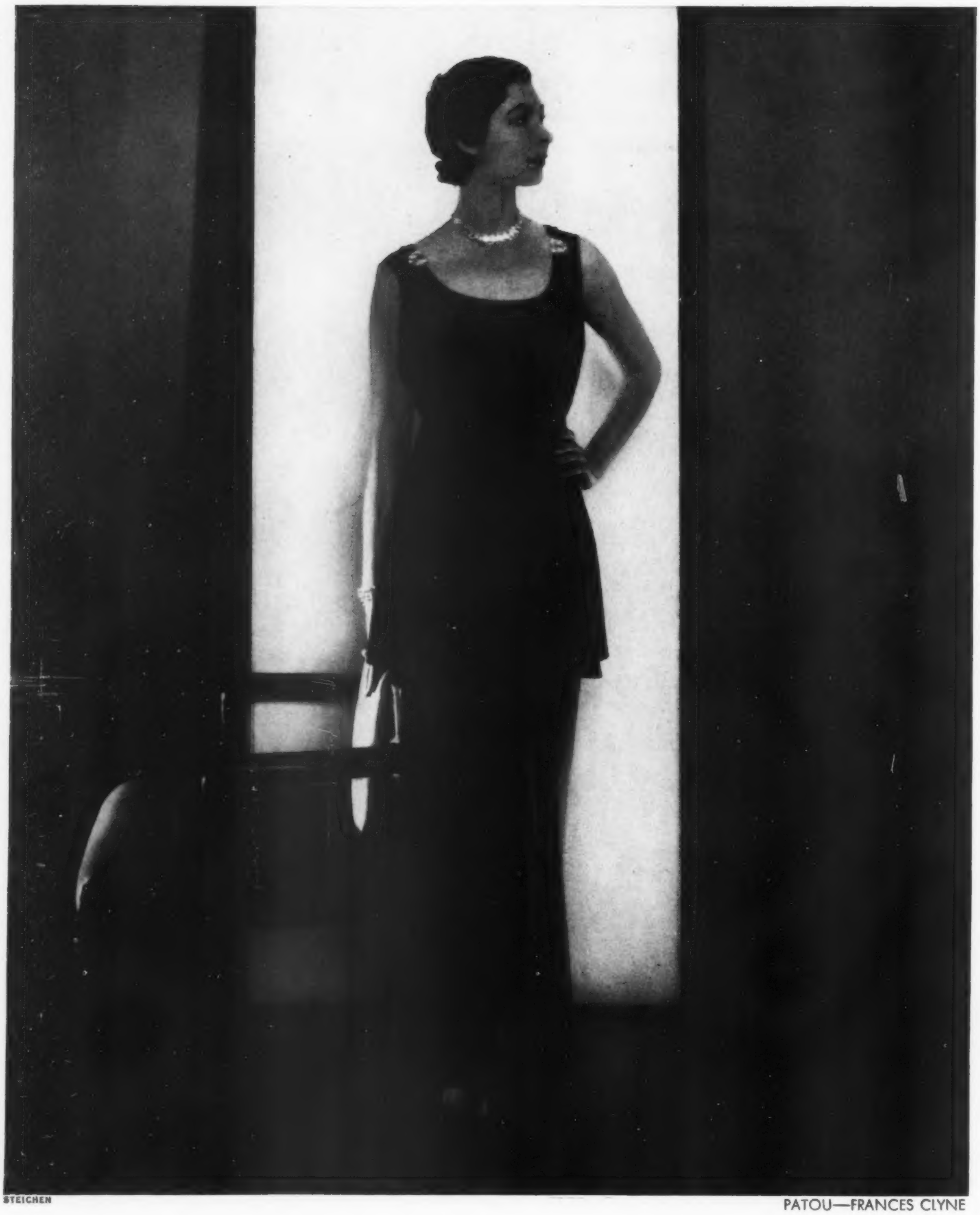


MADELEINE VIONNET—STEIN AND BLAINE

HOYNINGEN-HUENÉ, PARIS

THE UTTER SIMPLICITY OF THE VIONNET LINE

• The fulness of this youthful crêpe satin dress, "No. 4257," is drawn to the back and concentrated there, leaving at the front the beautifully simple lines for which this designer is famous. The smoothly crossed bands of the bodice define the higher waist-line for evening and end, very charmingly, in softly tied bows in back. This gown, shown in two views, is in antique ivory, and, while it is photographed worn over a slip, it is of the type first shown by Vionnet on mannequins wearing only a maillot beneath—an effect that is difficult to photograph successfully, but that has aroused great interest throughout the fashionable world. Not static like the classic robes of the Caryatids, these gowns have rhythm and movement and make the wearer look like a modern Diana or a winged Mercury. Later, for Parisian customers, Vionnet added knee-length slips, but, in many cases, the dresses are priced without a slip, and the slip may or may not be ordered in addition. Diamond necklace and bracelet from Mauboussin

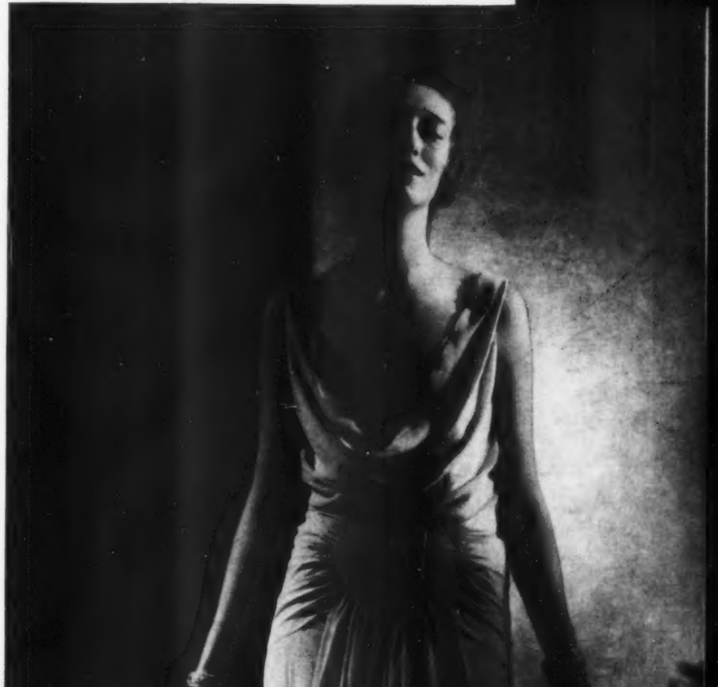


STEICHEN

PATOU—FRANCES CLYNE

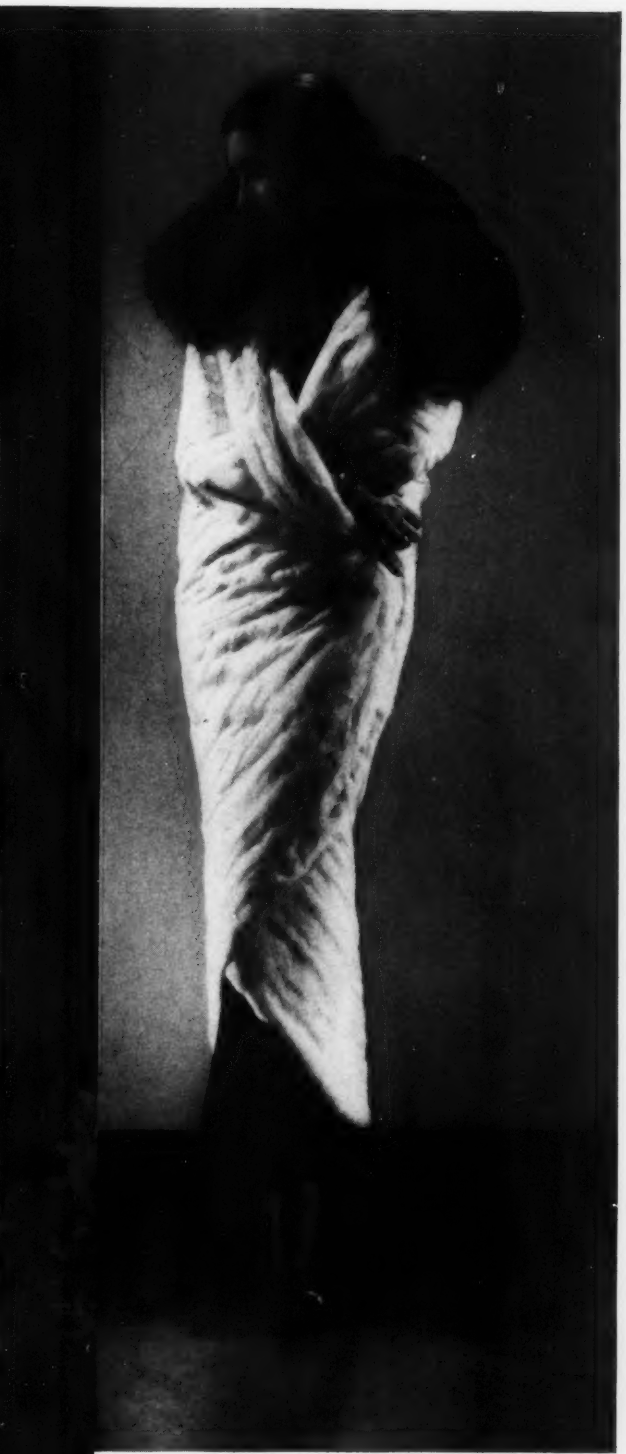
DISTINGUISHED EFFECTS FOR AN EVENING AT THE OPERA

This Jean Patou dress of black crêpe elizabeth is worn by Ilka Chase, the young comédienne in the films who will be remembered for her success in "The Floradora Girl" and whose newest rôle is that of Millie in "Fast and Loose." The dress has the new peplum and is made with tightness at the knees and a flare at the hem-line. It is a graceful length for dancing, reaching just to the heel and clearing the floor; from Frances Clyne. The very lovely jewels—a flat diamond necklace and two diamond clips—are from Van Cleef and Arpels; shoes from Bergdorf Goodman; chair from Robert Locher



LELONG—BERGDORF GOODMAN

STEICHEN

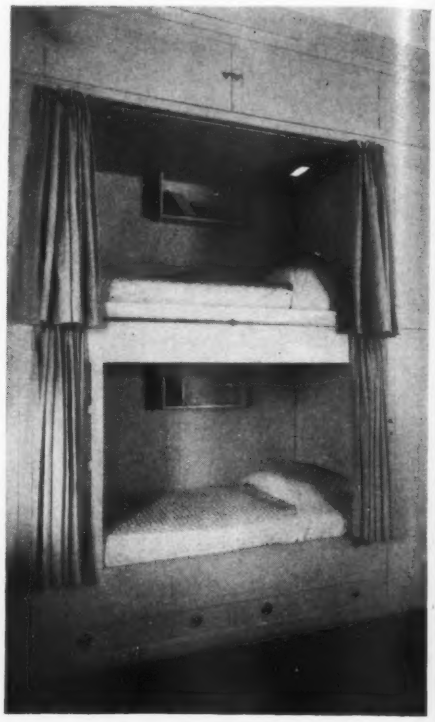


REVILLON

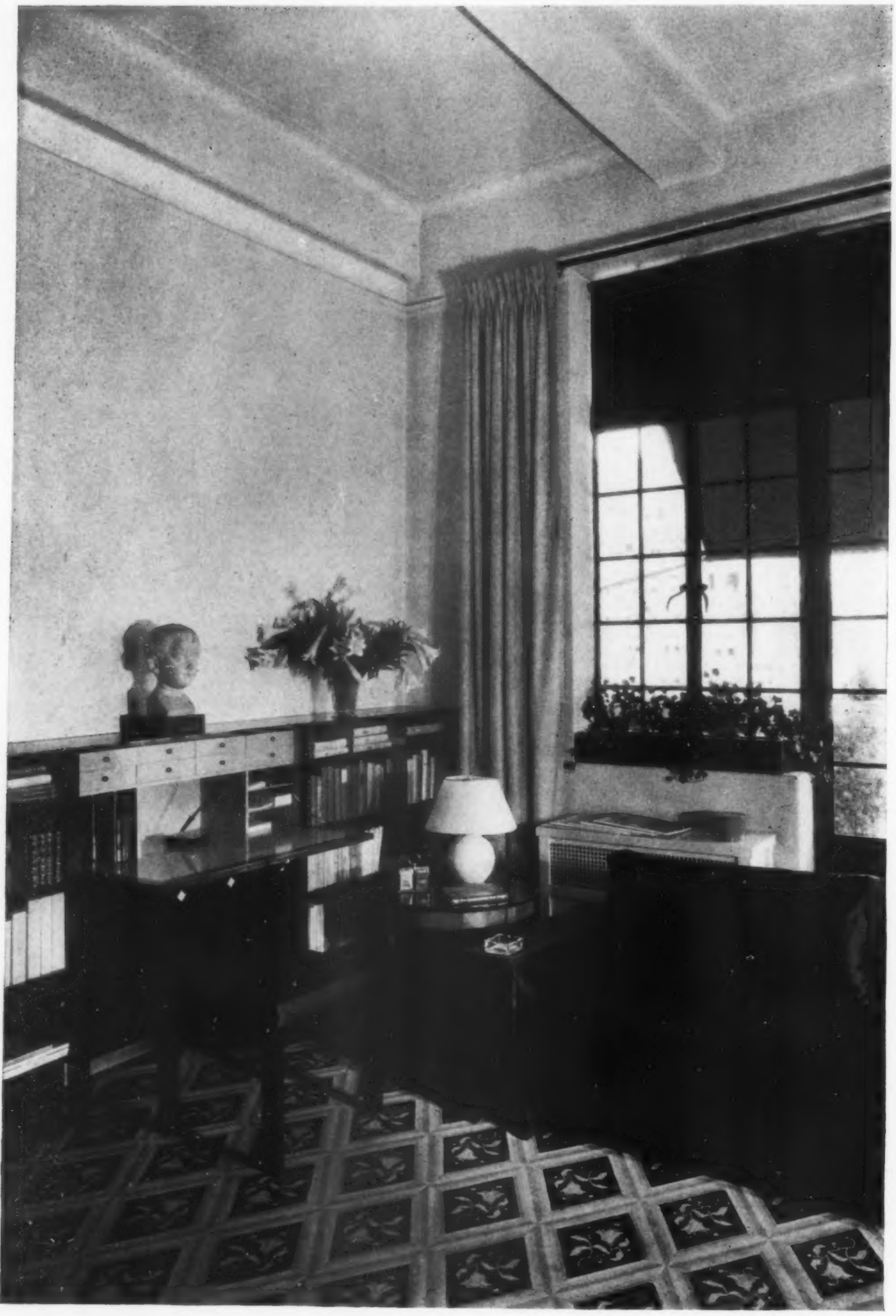
So large that it is almost a cape is the silver fox collar of Revillon's ermine wrap; shoes from Pinet; jewels from Van Cleef and Arpels

Lelong's stately evening dress of light blue crêpe roma (left) hangs in sculptured lines from a shirred motif; gown and shoes from Bergdorf Goodman; jewels from Marcus

A LITTLE PENTHOUSE IN NEW YORK



BERTHS IN THE FRANCIS APARTMENT



MATTIE EDWARDS HEWITT

IN MR. AND MRS. HENRY WILLIAM FRANCIS'S APARTMENT

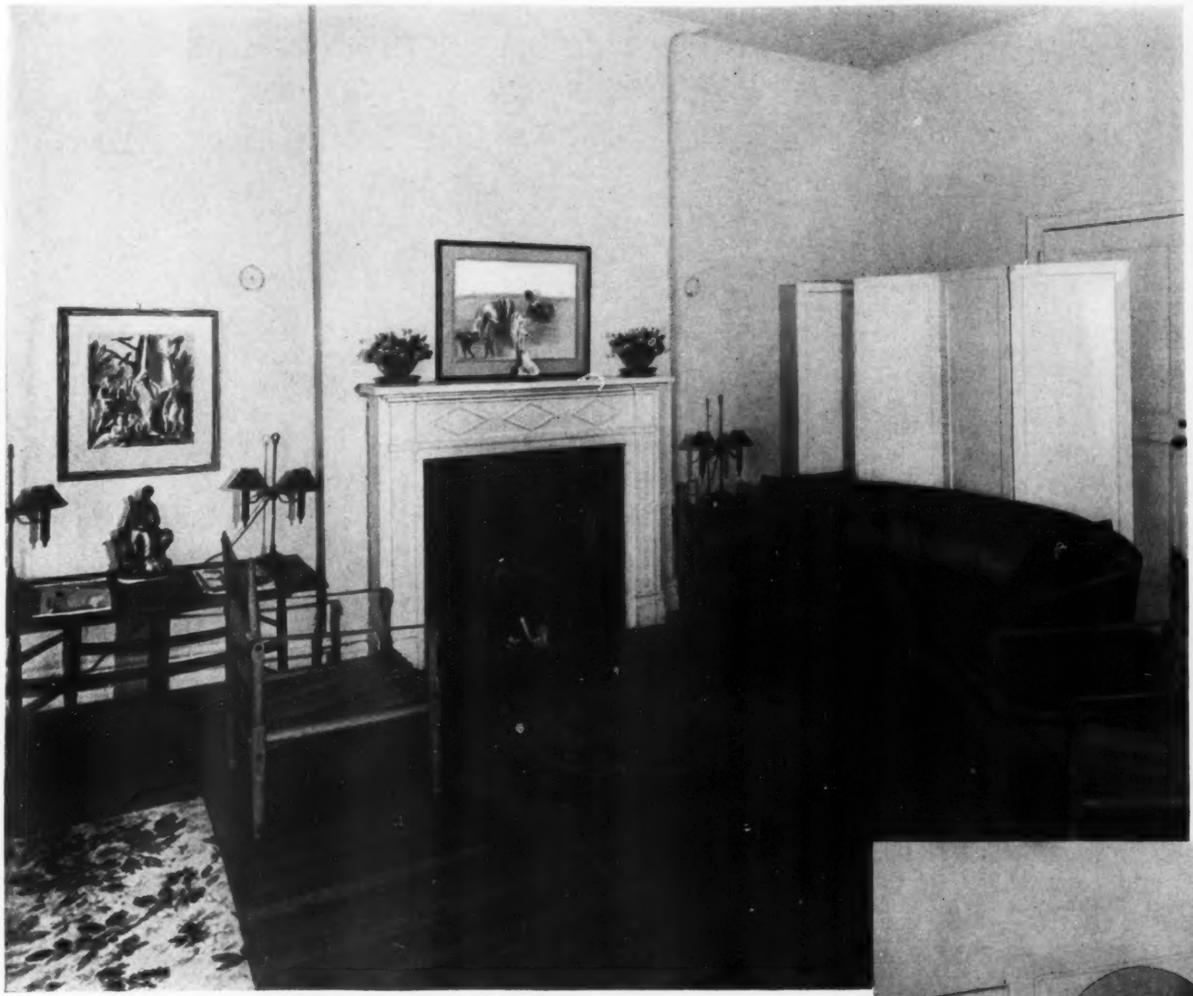
Berths to save space are a feature of Mr. and Mrs. Francis's penthouse apartment. Each berth has a reading light, and a Breton sailor makes the beds

The living-room of the Francis apartment (left) opens on a terrace looking over the river. The curtains are of grey moire. The built-in bookcase is painted black outside, yellow inside

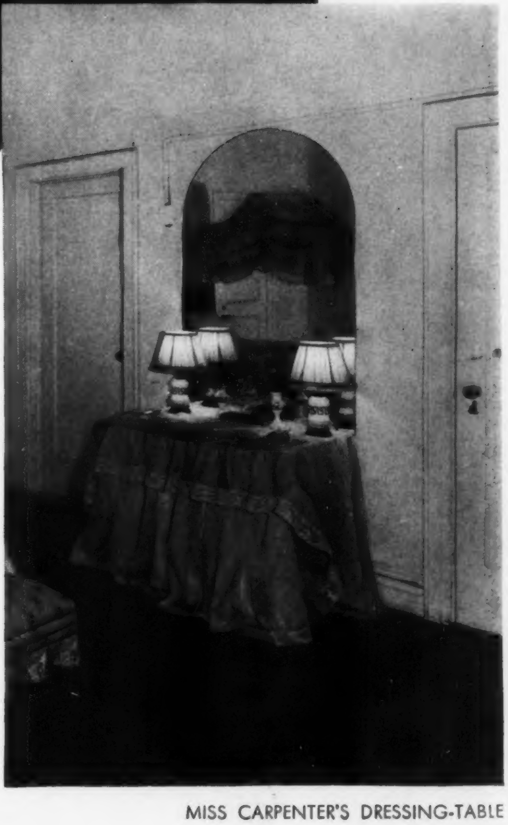
Miss Carpenter's living-room, with a Dufy painting over the mantel, is shown on the opposite page. The rough walls are white, the sofa emerald-green, the chairs of yellow leather

An old cupboard in Miss Carpenter's living-room holds books and bright red china with white polka-dots. The Survage painting, "La Rose," hangs over it

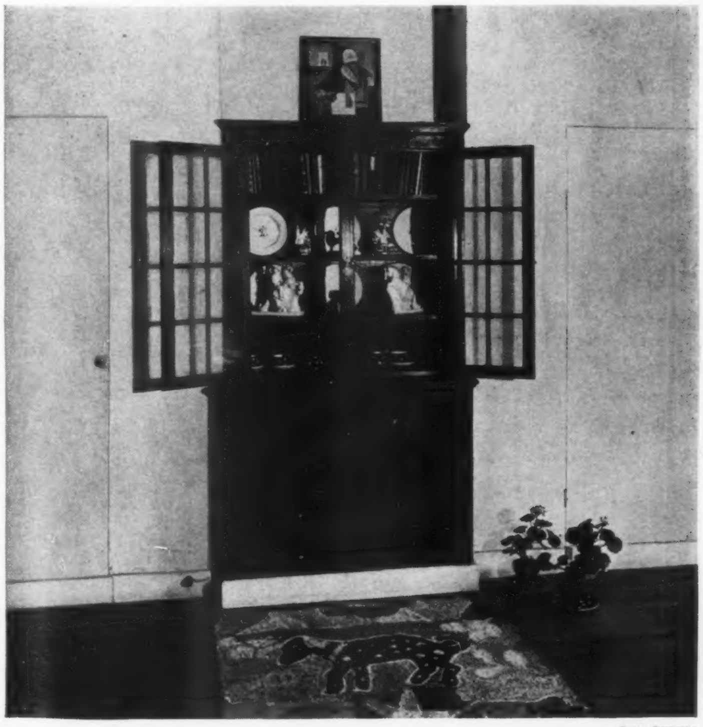
Miss Carpenter, the daughter of Mr. and Mrs. John Alden Carpenter, has used lemon-yellow dotted Swiss, lace trimmed, on her dressing-table and bow-top bed, with its flowered spread



THE LIVING-ROOM IN MISS GENEVIEVE CARPENTER'S FLAT



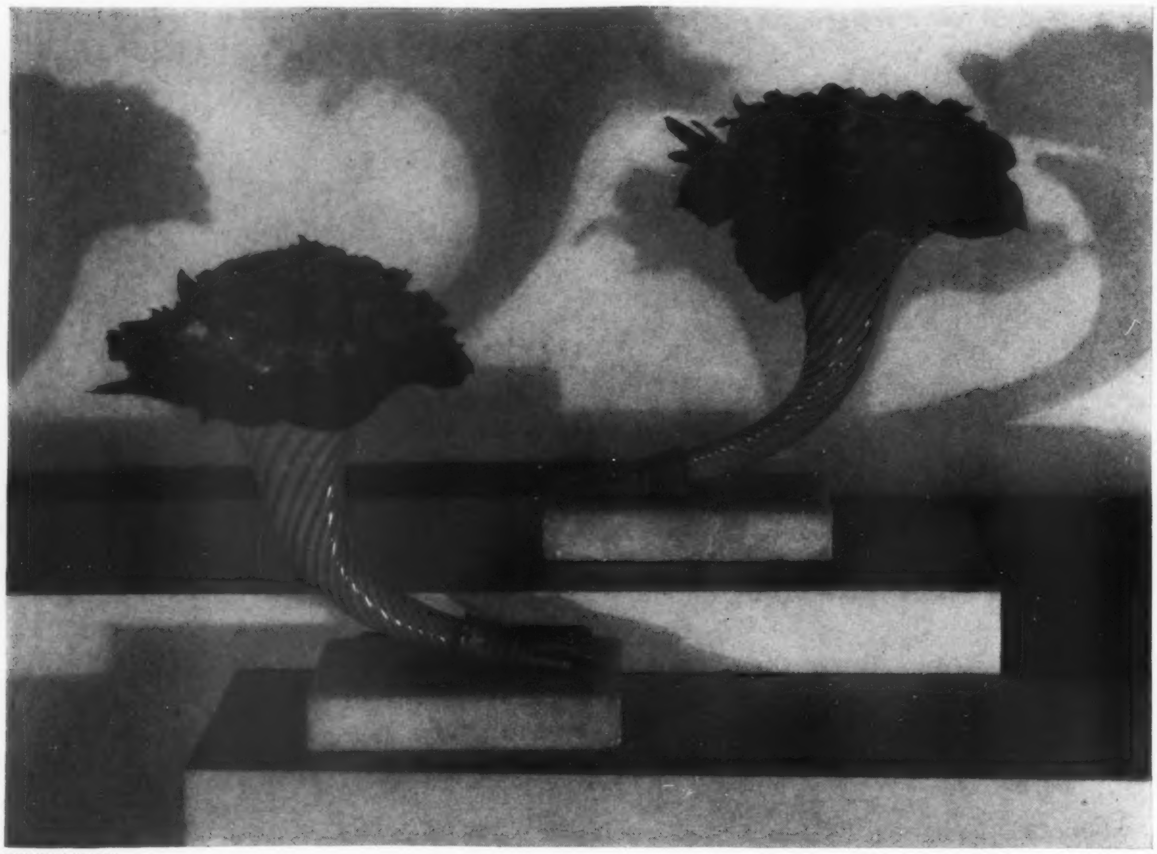
MISS CARPENTER'S DRESSING-TABLE



DRIX DURYEA

AN OLD CUPBOARD SET IN A WALL

A FLAT FOR A YOUNG GIRL

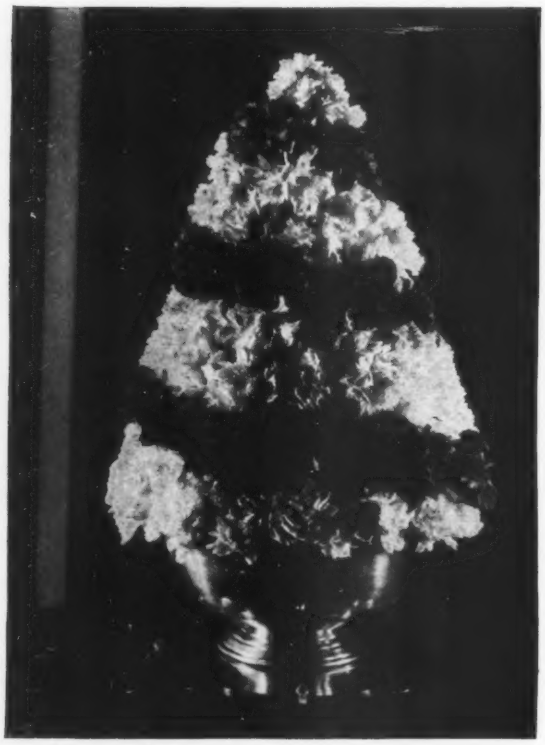


EMELIE DANIELSON

VIOLETS IN GLASS CORNUCOPIAS

FRESH FLOWERS

IN ARTIFICIAL BOUQUETS

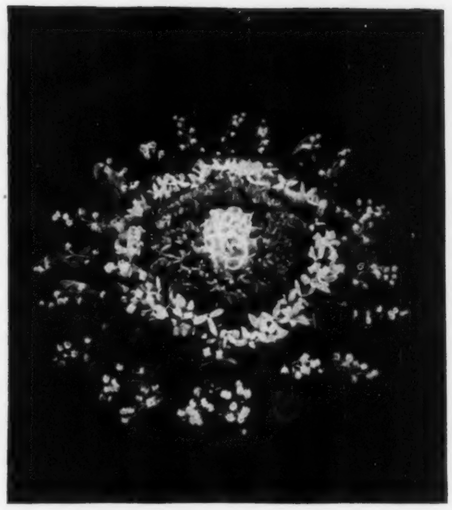


A CONE OF CARNATIONS

ALTHOUGH a rose, God willing, will be a rose until the end of time, and though it would be sacrilege to yawn at a lily, still flowers like everything else do have their heydays. A dozen American beauties in a handsome silver vase are not what they used to be. The once-loved asparagus fern to-day is thrown out with the box, a potted palm no longer means intoxicating gaiety nor a rubber plant Home Sweet Home. Instead of the standard order of "Mixed Spring Flowers," butler-arranged, appear low, flat table decorations that you can gossip over delectably, and, while the makers of artificial flowers strive to make their posies look like real ones, a new school of flower arrangers are slaving with equal fervour to give their bouquets a stiff and artificial air. Those who love Nature left to itself, "jardin anglais" and whatnot, turn away from these set arrangements with a shudder, but to those who like a little style with their flora, the crimped gardens of Italian villas, boxwood mazes, and flattened fruit-trees, these new arrangements are a source of infinite amusement and delight. (Continued on page 142)

LILIES-OF-THE-VALLEY IN WHITE OPALINE

EMELIE DANIELSON

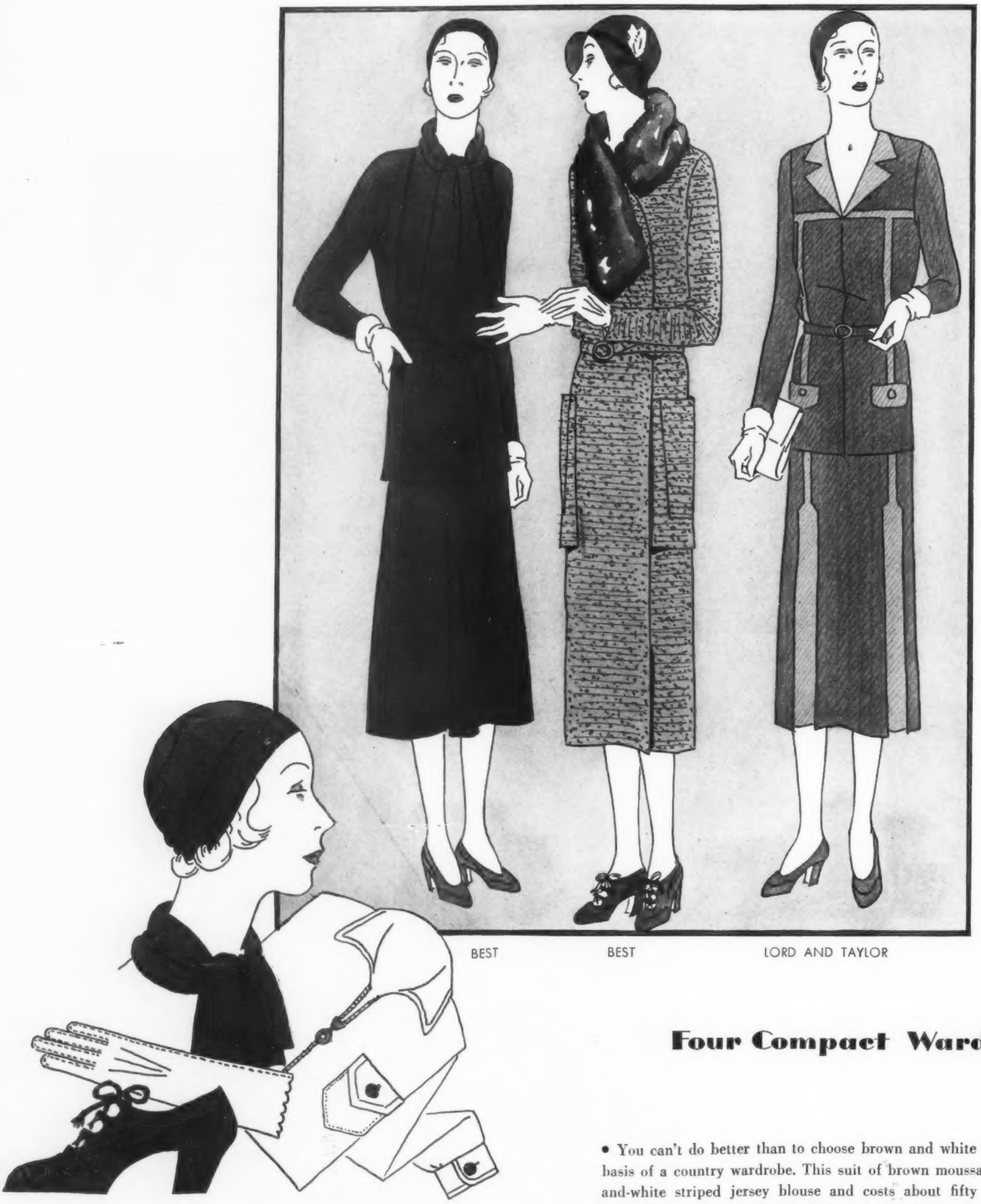


AN OLD-FASHIONED BOUQUET ON THE TABLE

- The violets shown on the opposite page are in stiff bouquets with their leaves all about them, in glass cornucopias from the English Antique Shop
- A cone of white carnations, also shown on the opposite page, has a spiral of red carnations. They stand in a pewter bowl, from Lord and Taylor
- A lovely decoration is the arrangement of lilies-of-the-valley in a graceful old white-and-gold opaline centrepiece from Bruce Buttfield, shown above
- In the old-fashioned bouquet, upper right, are white gardenias, pink zinnias, roses, and pink and white bouvardia in an arrangement by Max Schling
- New for a centrepiece on a marble-topped table is the flat, tight arrangement of yellow and orange marigolds and white eupatorium in a green tin

MARTINUS ANDERSEN

THE NEW FLAT ARRANGEMENT OF AUTUMN FLOWERS

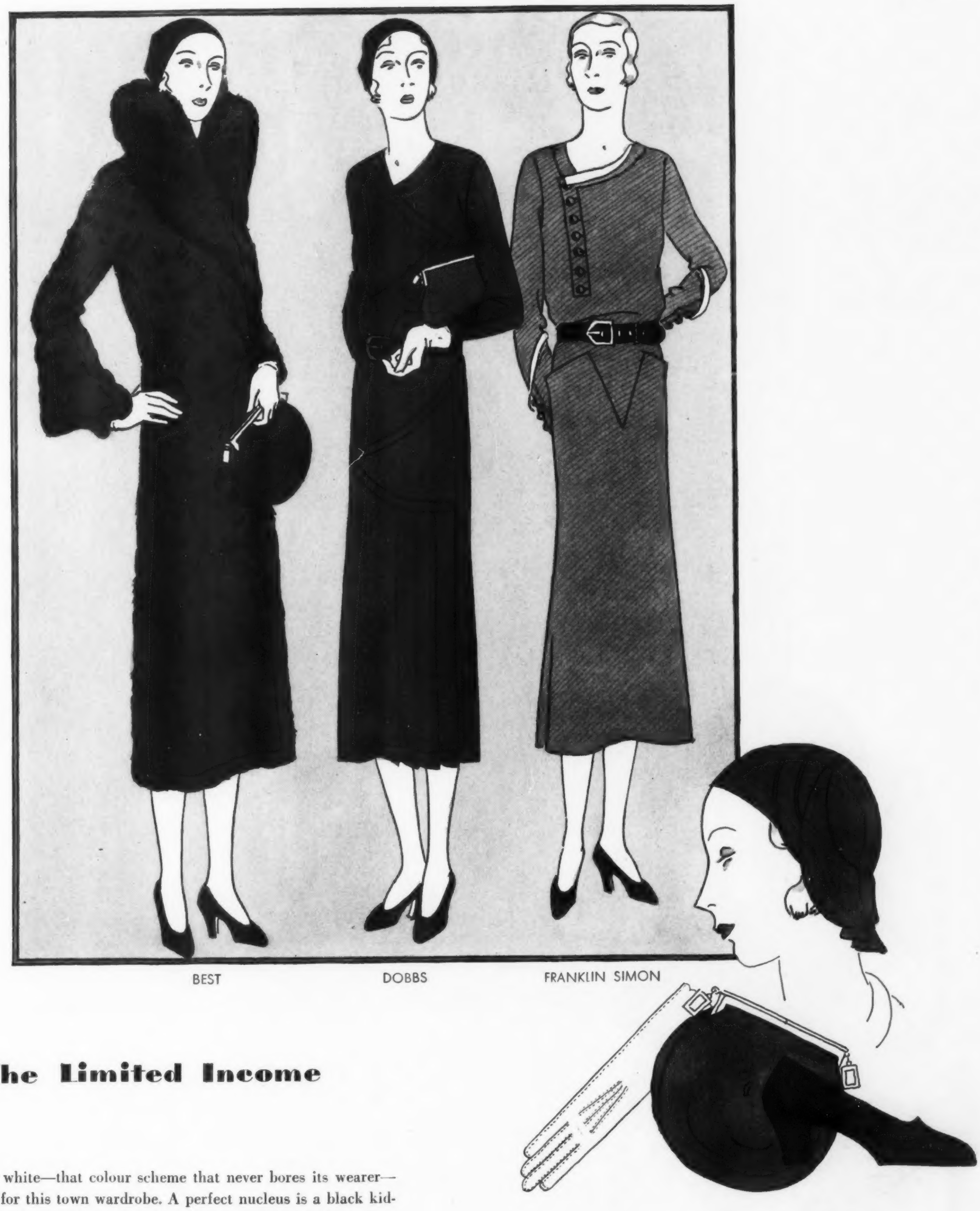


BEST BEST LORD AND TAYLOR

Four Compact Wardrobes

- You can't do better than to choose brown and white for the colour basis of a country wardrobe. This suit of brown moussa has a brown-and-white striped jersey blouse and costs about fifty dollars; Best
- To wear over it is Bruyère's brown-and-white tweed coat with a lapin collar, at less than ninety dollars; Best
- Fitting in nicely with this group is this two-piece sports dress of beige-and-brown wool, costing under thirty dollars; Lord and Taylor
- The accessories do not exceed twenty-five dollars. They include a jersey beret and scarf, from Macy; ghillie Oxfords, from Best; cream chamois gloves, from Altman; a white polo shirt, from Peck and Peck

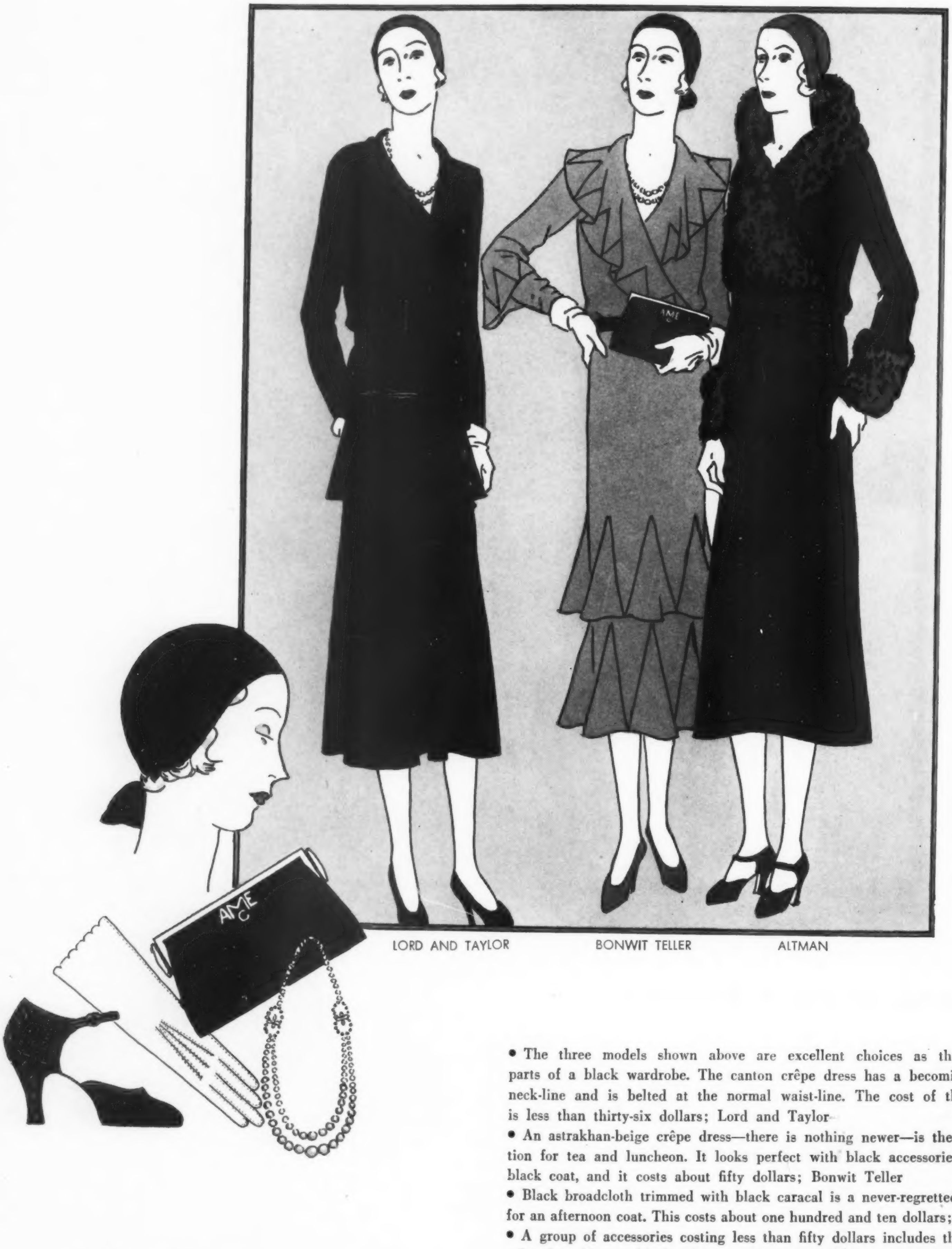
I. For Country



For The Limited Income

• Black and white—that colour scheme that never bores its wearer—was adopted for this town wardrobe. A perfect nucleus is a black kidskin coat priced around two hundred and twenty-five dollars; Best
• Let the silk dress be of bright green crêpe de Chine, as is this one, and you have a vivid ensemble; less than thirty dollars; Dobbs
• A third requisite is a black wool dress—like this with white stripes and corduroy trimming; under sixty dollars; Franklin Simon
• The accessories are a black felt hat and beige suède four-button gloves from Altman; a bag made of two berets from Macy; and black calfskin pumps, from Best. The group costs about fifty dollars

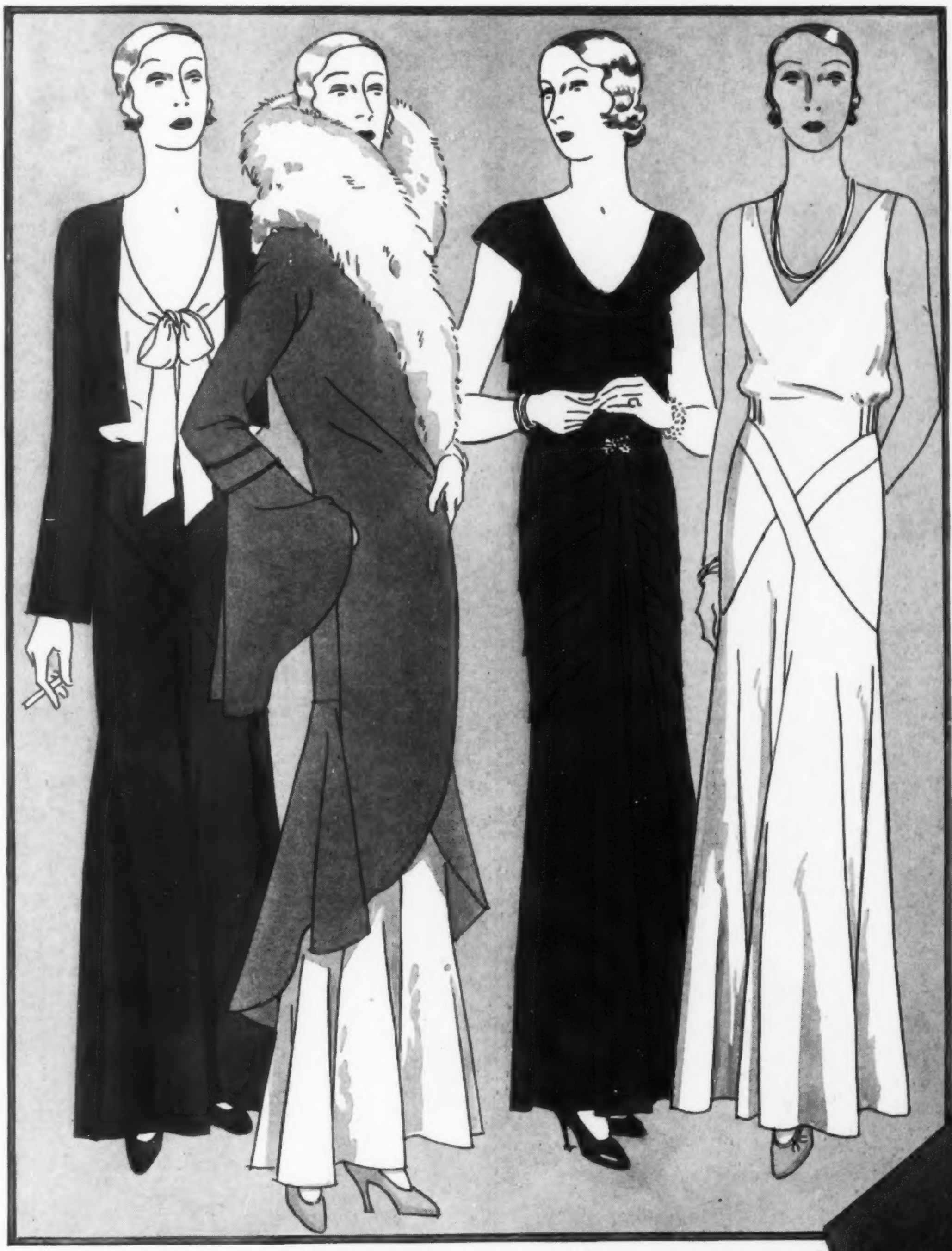
2. For Town



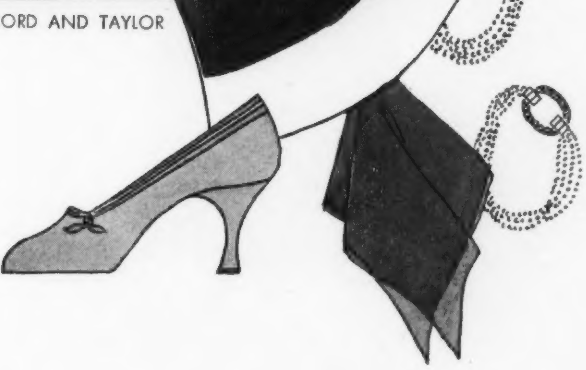
LORD AND TAYLOR BONWIT TELLER ALTMAN

3. For Afternoon

- The three models shown above are excellent choices as the major parts of a black wardrobe. The canton crêpe dress has a becoming cowl neck-line and is belted at the normal waist-line. The cost of the dress is less than thirty-six dollars; Lord and Taylor
- An astrakhan-beige crêpe dress—there is nothing newer—is the suggestion for tea and luncheon. It looks perfect with black accessories and a black coat, and it costs about fifty dollars; Bonwit Teller
- Black broadcloth trimmed with black caracal is a never-regretted choice for an afternoon coat. This costs about one hundred and ten dollars; Altman
- A group of accessories costing less than fifty dollars includes the black velvet hat, Altman; black suède bag, Macy; Richelieu pearls, Lord and Taylor; Kislav beige gloves, Franklin Simon; and black kid shoes, Walk-Over

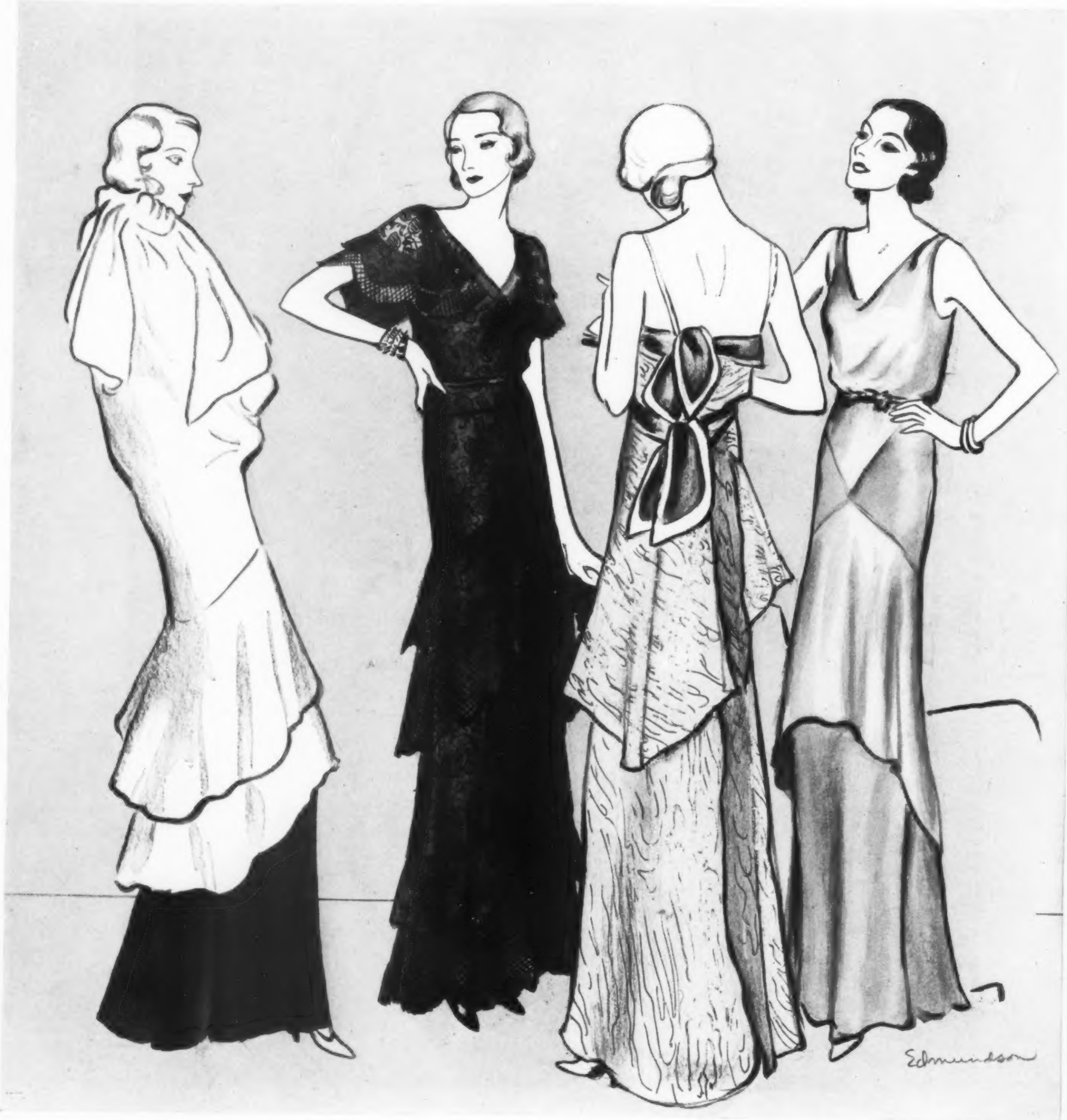


BEST LORD AND TAYLOR BEST LORD AND TAYLOR



- Being a shining success at night is quite possible with this wardrobe, although it stays within the confines of a limited cheque-book For informal dining, there is this black satin pyjama suit with a pale green crêpe blouse, costing less than eighty dollars; from Best
- The velvet evening wrap with a white hare collar is available in black, turquoise, red, or green, for less than sixty dollars; Lord and Taylor
- Black moravia crêpe is used for the dinner-dress, which has an amusing arrangement of tucks and costs under seventy dollars; Best
- For important events, here is a white satin dress with two gardenias at the back, for less than thirty-six dollars; Lord and Taylor
- The white crêpe pump and turquoise jewellery, Lord and Taylor; turquoise-and-white bag and handkerchief, Macy; cost altogether less than forty dollars

4. For Evening



MODELS FROM WANAMAKER

FROCKS FOR A TURQUOISE WRAP

• This wrap of turquoise-blue velvet combines well with all three frocks—in black, white, and the same turquoise-blue. It is available also in black, with the bow in white, and it is priced under ninety dollars

• The semiformal gown of black Bohemian lace combined with net is of the type that has unlimited uses in the evening wardrobe. The cape collar and tiers are flattering details. The cost is under seventy dollars

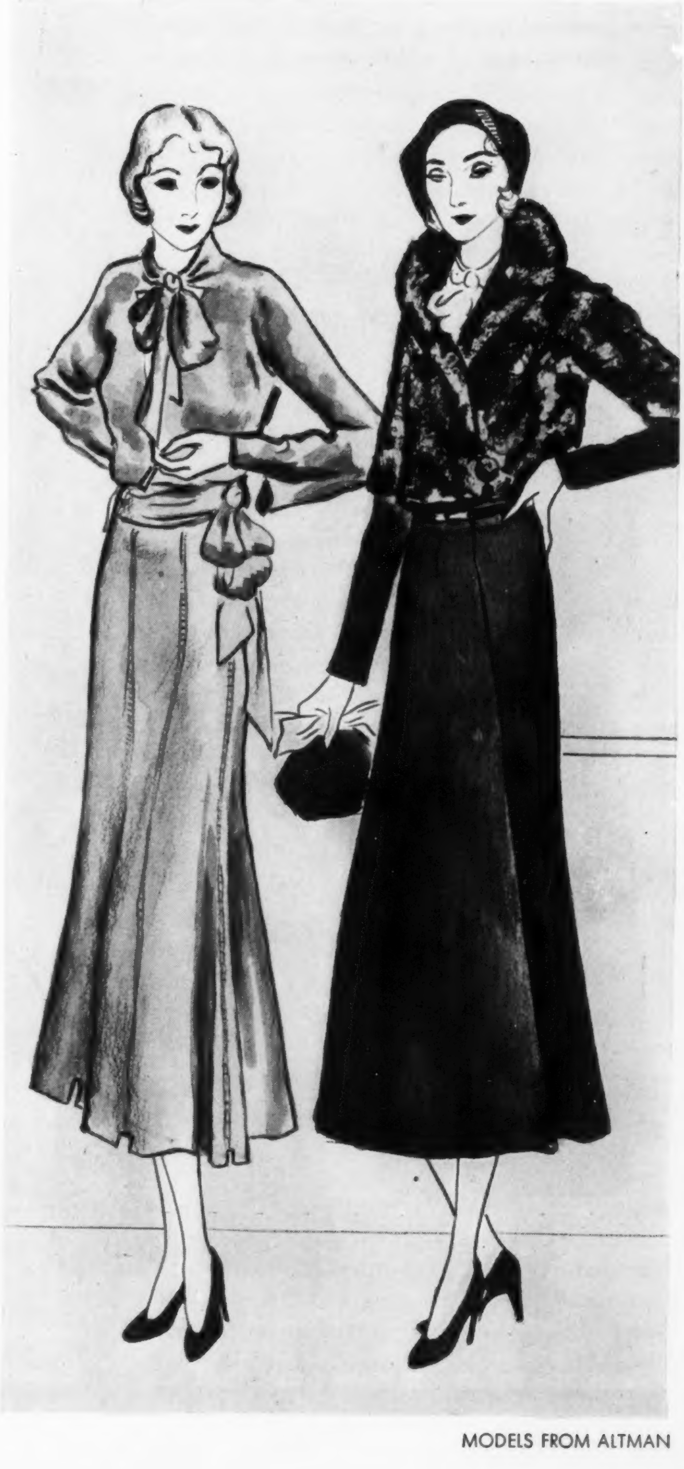
• The charming Chéruit gown shown next to the right is of turquoise-blue moire. Velvet to match trims the bodice and forms the girdle, looping over in back. This gown may be ordered in peach and costs under seventy dollars

• Clair Sœurs made the gown at the right, above, using cream-white satin in flowing, graceful lines and adding a buckle of exquisite coloured stones. It is available also in black satin, and the price is less than eighty dollars

COLOUR WITH ECONOMY

MORE money flies out of the window on things that do not match than through almost any other leak in the wardrobe. If only coats were chameleons and could change instantly to the colour of the dresses on which they were put! Or if only we might have frocks like those of the little ladies in German barometers, which are blue when it is fair, violet when the skies are changeable, and pink when it storms, life would be rosy. But, unfortunately, such wonders have yet to be invented, and so we have to depend on our own canniness and buy with a view to getting the most colour into our wardrobe with the least expense.

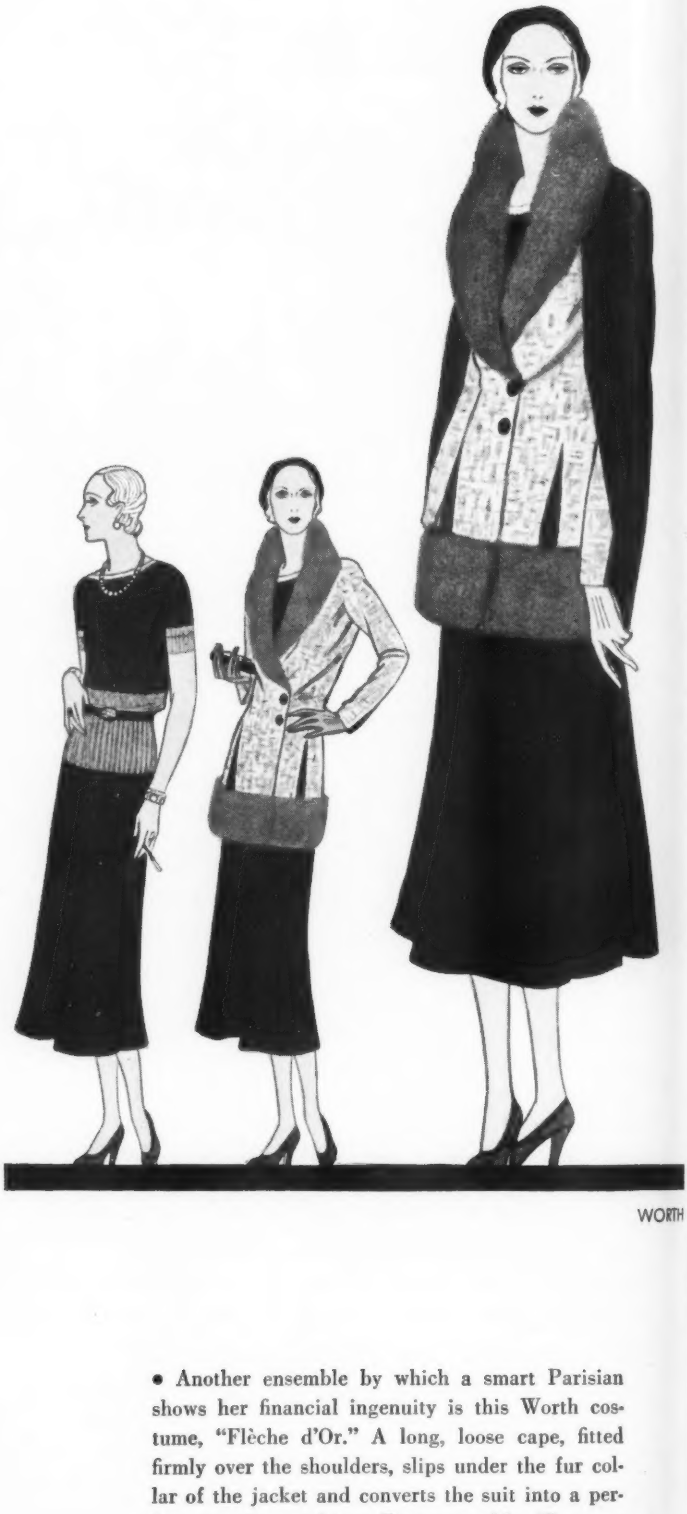
It is sheer laziness to go about looking like a crow, this year, in dead-black. The idea that the introduction of colour into the wardrobe is expensive is not sound. If you have just one good black winter coat, and it has to do for everything, you might start out by getting a bright Bolshevik-red wool or silk dress for morning. This could be varied by an inexpensive, but well-cut black skirt with which you could wear a bright red or bright green plaid silk blouse, cut from a Vogue pattern, for such things grow in Paris, but rarely over here. For your more formal moments, you might get a black silk dress with a white top or a twisted black-and-white scarf or touch of white fur. Splash on the white (Continued on page 106)



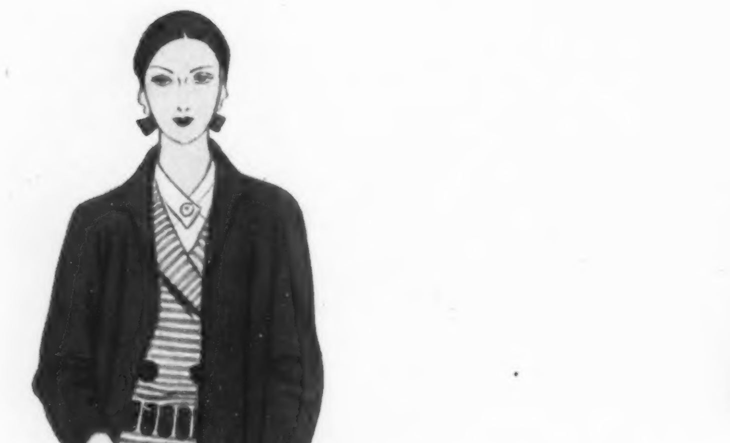
- Distinctly a note of the season is the wearing of a light coloured frock under a dark coat. The unusually attractive frock illustrated here is of ash-pink flat crêpe and has an interesting new hem-line and a scarf collar that ties high at the throat in the very new fashion. The cost is less than eighty dollars
- The coat shown at the extreme right is of dark red wool and black caracal, and it combines the chic of a fur jacket with the practicality of a long coat, since the entire top is made of the fur. It may be worn with black or pink, as well as with its own shade of red. It costs less than one hundred and sixty dollars

MODELS FROM ALTMAN

• **Lanvin's "Pitou"** is one of those furless ensembles that are—happily for the less affluent of us—particularly smart this year. It is nothing to wear in town, in this season of elegance, but marvellous for motoring out into the country on autumn days. The long top-coat and the skirt are of reddish brown jersey; the separate jacket is of brown-and-white striped jersey. Leaving the long coat in the car, you can set forth on foot to look up the antique shop in the country town, feeling very comfortable and completely correct in the striped jacket and its contrasting skirt. Or, taking off the striped jacket, you have a cleverly cut tunic blouse of white jersey, which, with the reddish brown jersey skirt, makes a very practical third costume to wear around a country house; from Kurzman



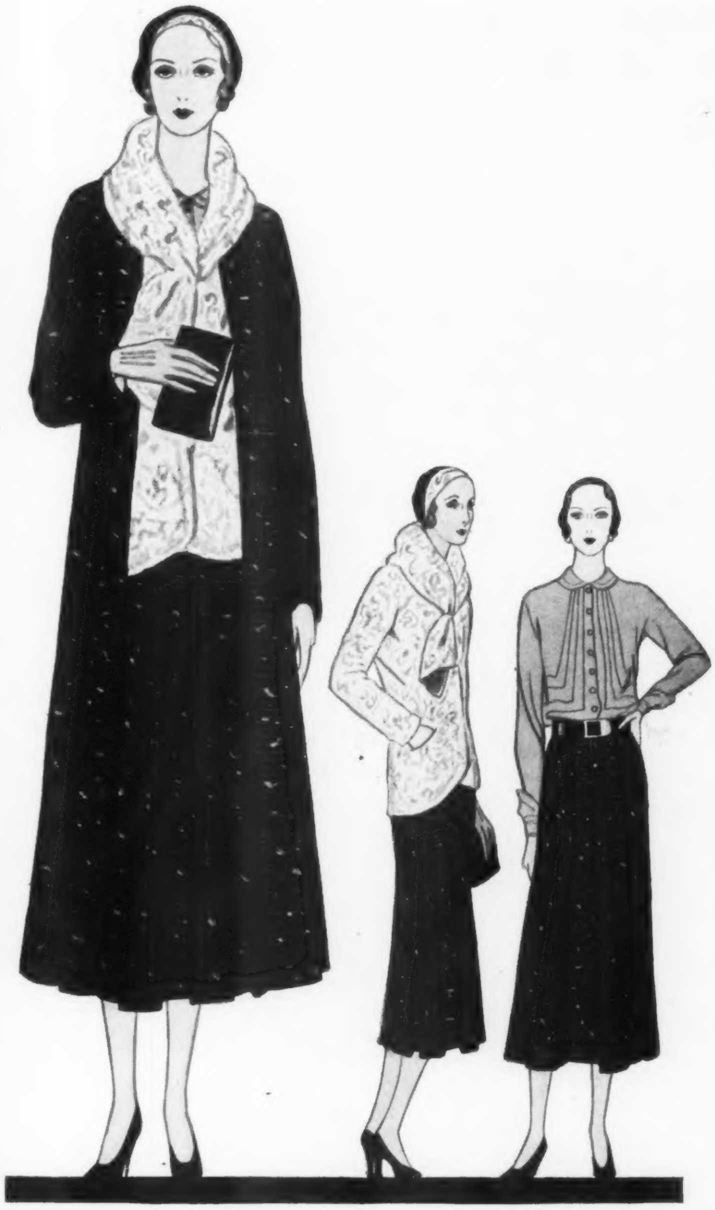
WORTH



LANVIN—KURZMAN

• Another ensemble by which a smart Parisian shows her financial ingenuity is this Worth costume, "Flèche d'Or." A long, loose cape, fitted firmly over the shoulders, slips under the fur collar of the jacket and converts the suit into a perfect motoring and travelling ensemble. The cape and the skirt are of heavy, monotone, diagonally striped brown tweed; the jacket—trimmed with opossum—is of white tweed with a brown thread in the weave. The cape of the ensemble slips off easily, leaving the light jacket and dark skirt combination that is perfectly at home in Paris or any place else this year. And, when the white-and-brown jacket comes off, a short-sleeved sweater blouse, beautifully fitted through the hips, is disclosed—a blouse partly brown and partly white

PRACTISING THRIFT IN THE FRENCH WAY



CALLOT SŒURS

• Reconciling the smart short fur jacket with your conscience and a limited budget can be done! Callot manages it cleverly in this convertible ensemble, "Pullman," for the short fur jacket can be worn either alone or under the furless coat of a tweed ensemble—eliminating the expense of fur on the coat and creating two effective costumes. The jacket is of shaved white lamb, and the tweed of the coat and skirt is black, flecked with white. Together, this ensemble has unlimited possibilities for travel or town wear. Alone, the jacket has an air of complete chic in itself, as though it never thought of combining with a tweed ensemble for practicality and warmth. Under the fur jacket is a pale yellow crêpe de Chine blouse that is amusingly worn with a wide black patent leather belt

NO one knows better than a Frenchwoman the fine nuances of smart economy. Thrift is in her Gallic veins. Whenever and wherever she can, she makes a costume do double duty. She is the arch-champion of the convertible ensemble. But inherently chic person that she is—she knows where to draw the line. She is shrewd enough to see that unless a convertible costume is altogether right, it is altogether wrong. It's an obvious makeshift, a false gesture. It doesn't come off.

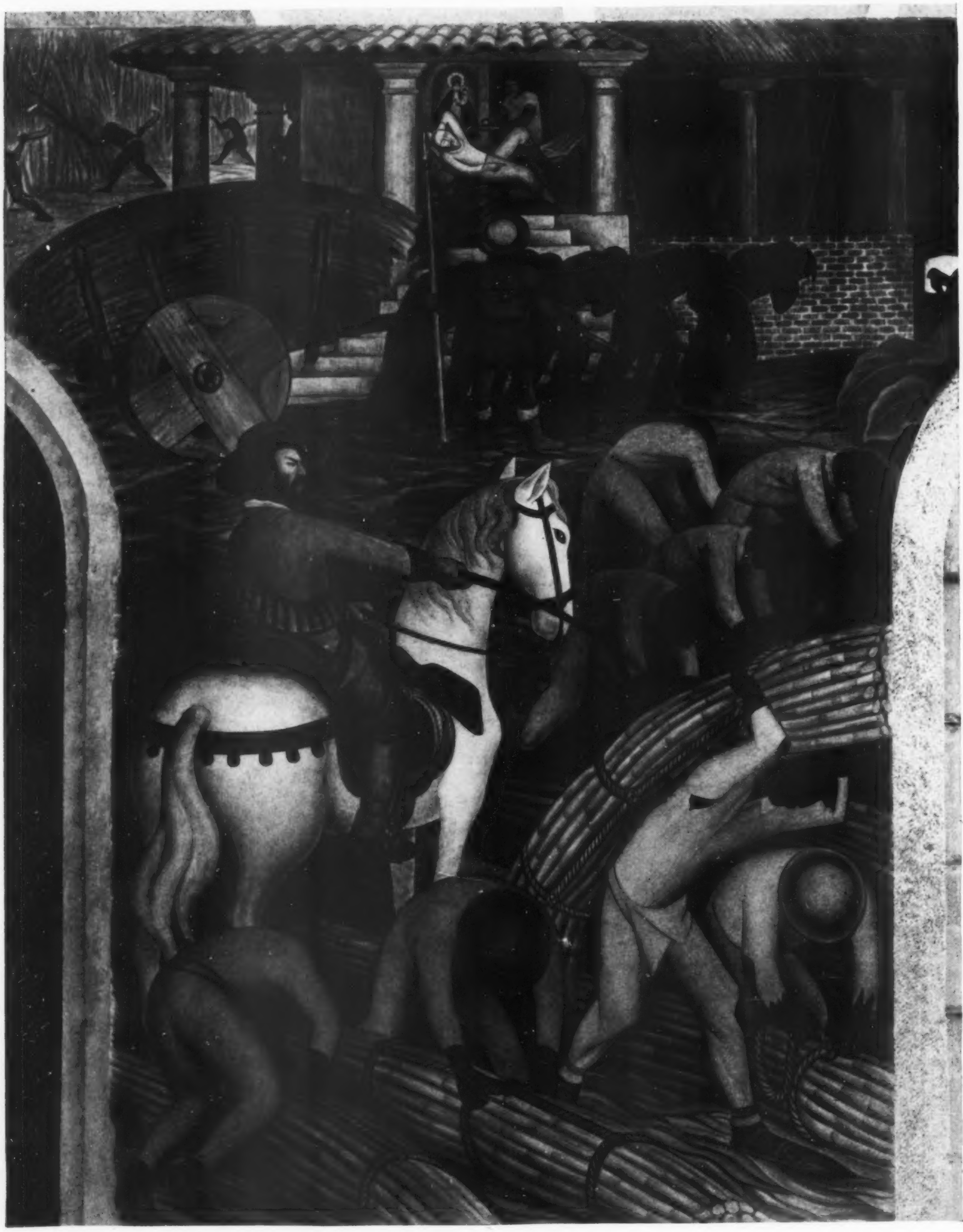
You must, she will tell you, use your wits in assembling it. From the very beginning, there should be a continuity of plan. The fabrics must be related fabrics. Formal elements can not be incongruously mingled with informal. To buy one part of a convertible ensemble to-day and haphazardly gather the other units of it two months from now is disastrous.

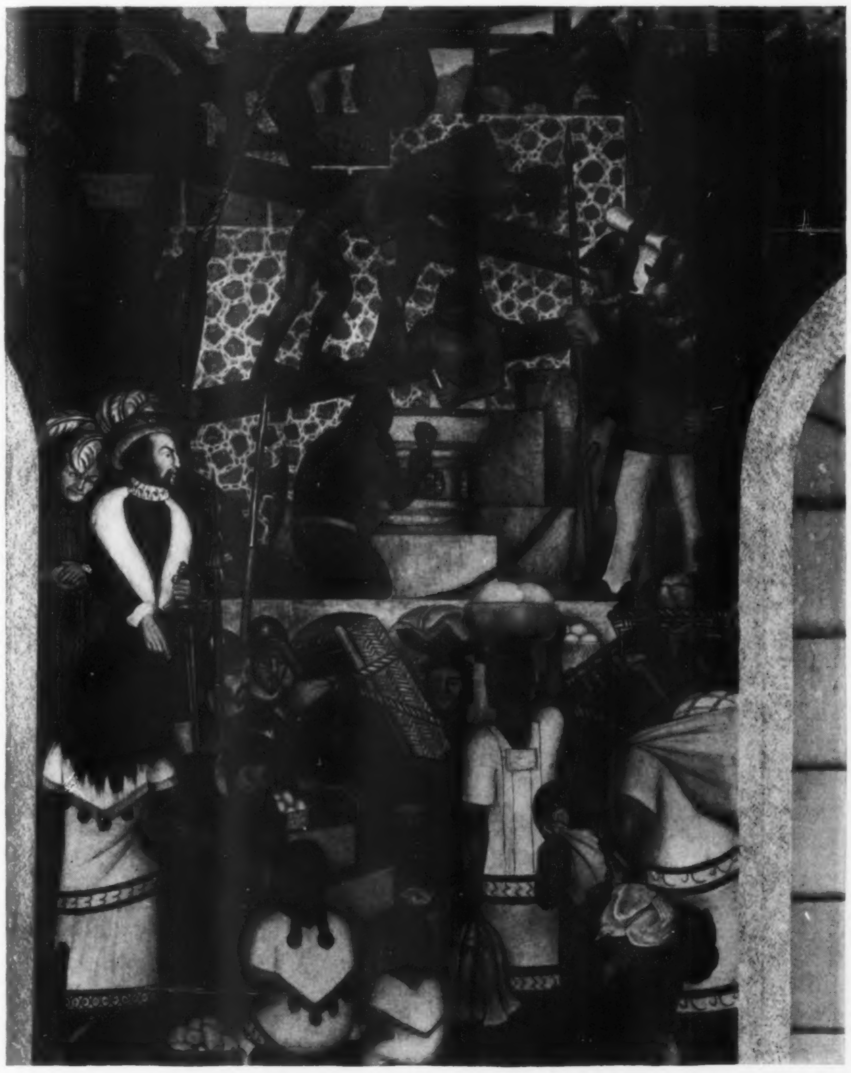
This being a season of daring colour contrast, of putting shades together in an unexpected manner, of audacious fabric combinations, the convertible ensemble has a better chance of being distinctive and successful and unusual than ever before. The wearing of short jackets and boleros of fur or fabric and the light jacket and dark skirt idea give other golden opportunities for planning double-duty costumes.

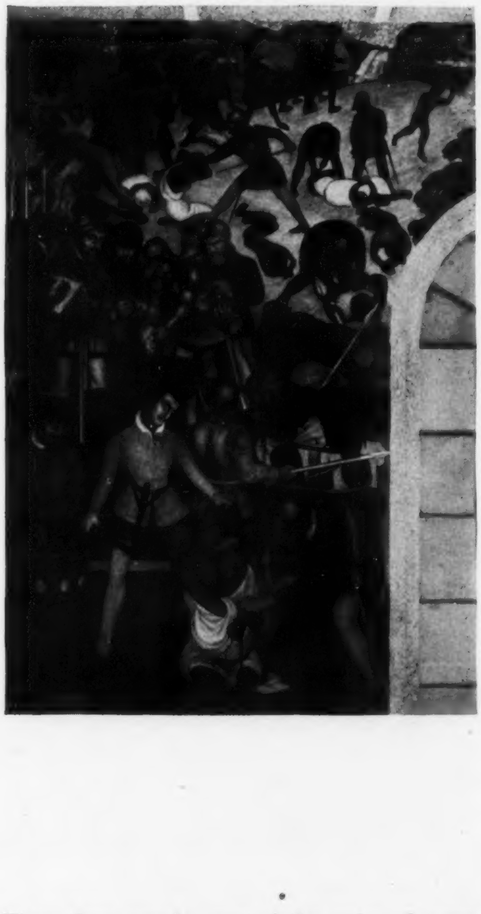
On this and the opposite page are three highly successful and typically French versions of convertible ensembles. Their fashion rightness lies in the ingenious and harmonious relationship of the component parts. Any one of them might be augmented by other one-piece dresses, blouses, or accessories. The white shaved lamb jacket and black-and-white tweed coat, on this page, could have their usefulness increased by the addition of a black velveteen dress to wear with the jacket and a black silk dress to wear with the coat—bringing the total up to four complete costumes. The addition of a one-piece dress, blouses, or accessories to Lanvin's or Worth's ensemble could be achieved successfully—providing one does it with intelligence, a sense of proportion, and, above all, with a distinction between real and false economy.

THE RIVERA MURALS IN MEXICO

• BY HELEN APPLETON READ





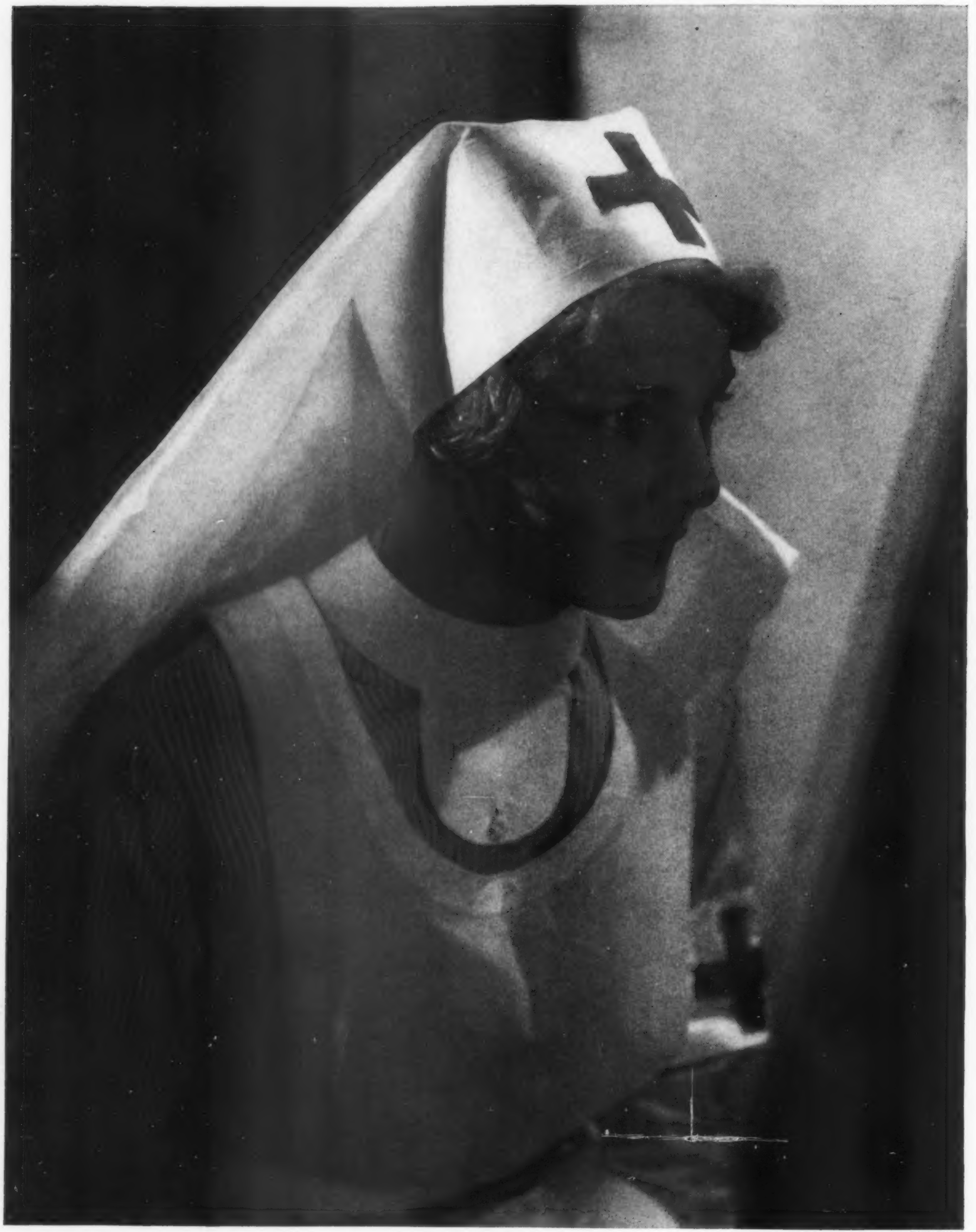


As a gesture of appreciation for the three delightful years spent at Cuernavaca, the American embassy's summer residence in Mexico, former Ambassador Morrow presented the township of Cuernavaca with murals painted by Diego Rivera, Mexico's most celebrated and discussed painter and vigorous champion of Mexican nationalism. The murals, seven in all, only five of which have been completed at the time of writing, are being painted on the walls of the old Cortez palace, built by the Spanish conqueror in 1530 as a summer residence on the vast estates granted him by the King of Spain in reward for his annexation of Mexico to the Iberian Empire. They tell the story of Cuernavaca before the conquest, when it was the rich and ancient capital of the Tlahuicas, a tribe tributary to the Aztecs; its conquest by Hernan Cortez, the seizing of the treasure, the subjugation of the people, and the institution of peonage.

Art is a vital factor in Mexican life. The painters who have brought about the so-called Mexican artistic renaissance are espousers of the nationalist cause. The school of painting they have established is native. It reinterprets Mexico to the Mexicans, makes them conscious of their inherited traditions as opposed to the veneer of European culture that has been imposed upon them during four hundred years of misgovernment. Because of their innate (Continued on page 126)

These three murals—part of the series of seven which Diego Rivera is painting on the Cortez palace as a gift from former Ambassador Morrow—dramatically tell the tragic story of the conquest of early Mexico

The mural above shows the seizing of the Aztec treasure. At the top of the page, the Indians are building the walls of the palace on which these murals appear. In the mural on the opposite page, the peons are gathering the sugar-cane that Cortez introduced into Mexico from Cuba



VON HORN

Elissa Landi

When "A Farewell to Arms" opened, this autumn, it was a most emphatic triumph for the charming young English actress, Elissa Landi, who gives so stirring and exquisite a portrayal of Catherine Barkley. Miss Landi has been on the stage and in the cinema in England for five years and, during that time, has written two successful novels, as well as taking an important part in the theatrical seasons. Her initial visit here is meeting with equal enthusiasm from American audiences

Seen On The Stage

by David Carb

ALTHOUGH the contemporary non-musical New York theatre twinkles with a score of stars, for the most part (like the lights that spell out their names over the façades of the playhouses), they lack distinctiveness, the quality that makes a person, wherever he may be, in whatever he undertakes, seem to be unique. They lack, in short, that fine, distinguishing essence we call personality. To-day's stars, like yesterday's, have, of course, differentiating methods, mannerisms, tricks, talents. But of not more than two or three can it be truly said, "Only he or she could possibly play such and such a rôle." Some may argue that our present poverty of personalities is due to the kind of plays now being produced, but, if they will consider the matter further, they will undoubtedly realize that, although vehicles may retard or hamper the emergence of a personality, they can not prevent it.

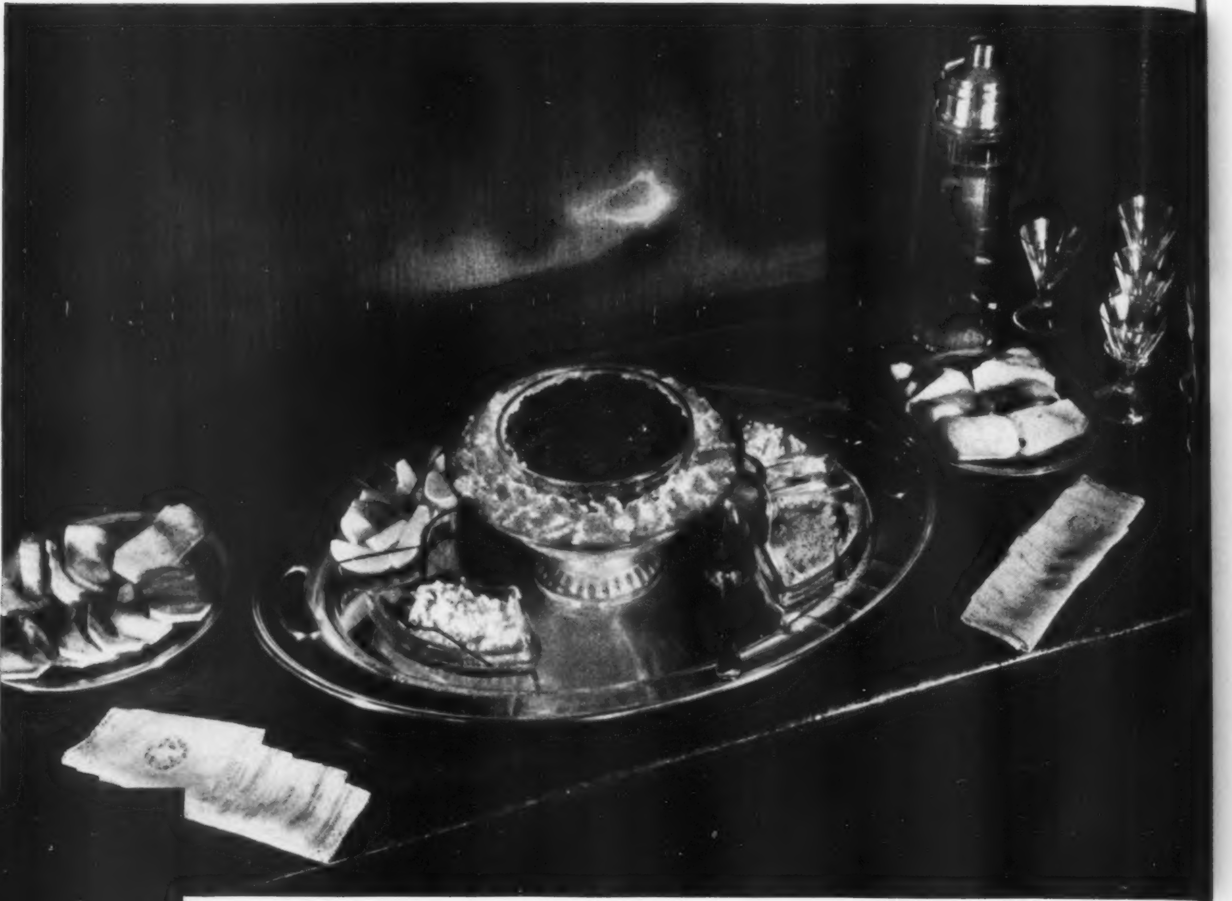
In the period not so long passed, Warfield and Warfield alone was able to render certain parts as they should have been rendered. And Duse, Bernhardt, Mansfield, Sothern, Arliss, Frank Bacon, Ellen Terry, Sir Henry Irving, Maude Adams—the list is both long and impressive. Although Mansfield's art ranged from Beau Brummel through Dr. Jekyll and Mr. Hyde to the romantic hero of "A Parisian Romance," and thence to tragic characters, no one could have conceived another actor doing justice to any one of them. Bernhardt made the whole area of torrid emotional drama her own. Duse expressed the subtle, the sensitive

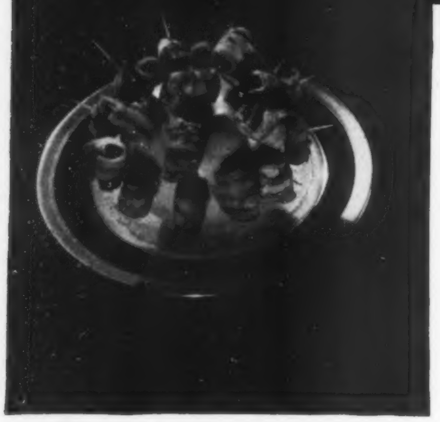
(Continued on page 116)

STEICHEN

Armida

Armida, a tiny and very youthful Mexican enchantress, was discovered by Gus Edwards only a short time ago, but has fast risen to stardom. After a brief time in vaudeville and as limited, but perhaps more brilliant a career in motion-pictures, Armida is appearing in her first Broadway production and delighting New York audiences with her singing and her dancing in "Nina Rosa". More than this, she is proving her ability as an actress





• There is a sacred ritual about the serving of fresh caviar that demands that the caviar itself be imbedded in ice and the accompaniments of chopped onion and hard-boiled egg and sections of lemon be always present. This service is illustrated in the upper photograph. All silver from Gorham; shakers, glasses, and plates from Ovington; tiny napkins from Mossé

• A rosy apple (small photograph) forms the amusing and unusual foundation from which each guest can pull out his own toasted olive-and-bacon-on-a-toothpick appetizer

CONSIDER THE CANAPÉ

THE canapé is a twentieth-century note in food. It has the zest, the brevity, the staccato quality in its taste that are elements in the most satisfying of modern experiences. It has, that is, when it is good—for without them it is lost!

The smart hostess knows this, and lays her plans accordingly. To these preludes to the meal, she accords the same discrimination that she expends on every other item of her menu. In her eyes, a dab of paste on a wafer or a bit of sardine on an indifferent round of toast is not a canapé—it is an excuse! But she never makes the mistake of confusing elaboration with success. The simplest biscuit in the world, crisp and fresh from its sealed tin, is a far better choice than a fancy concoction with an unrestrained décor of bits of egg and mayonnaise. But best of all is the perfect choice of a savoury, piquant dash of something on a carefully prepared foundation, a certain forecast of distinctive food to follow.

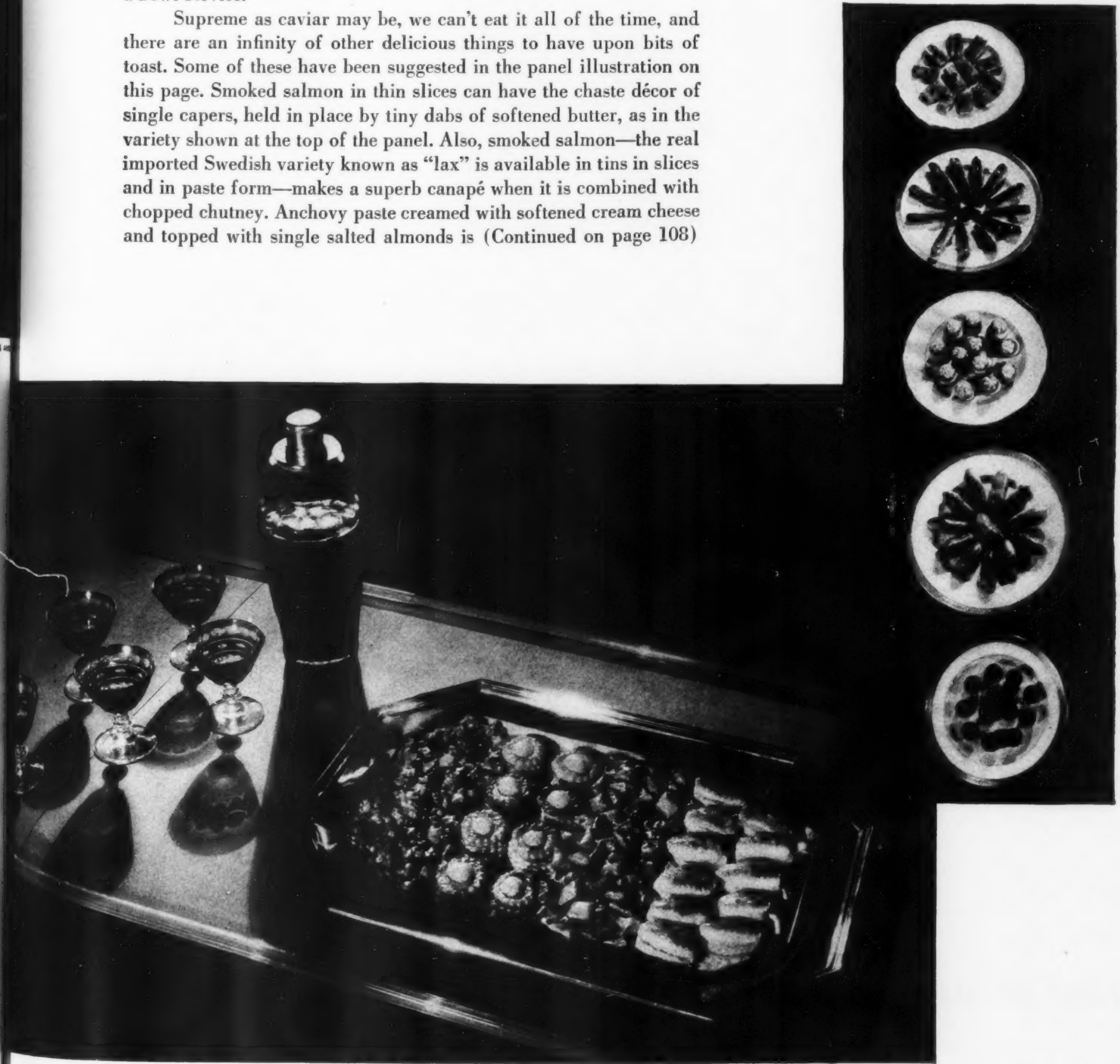
Let us consider first that aristocrat among canapé fare—caviar.

Fresh caviar should always be accorded that preeminence that is its by rank. No other form of appetizer should be served to vie with it, but it should never be without those condiments that add to its glory. In the photograph at the top of this page, the service for caviar appears at its best. There is the caviar itself in royal isolation in its crystal bowl, tenderly cupped in ice, within a silver bowl on a silver salver. Surrounding it are the finely chopped onion, white and yellow of hard-boiled egg, and sections of lemon (conveniently served in the compartments of an hors-d'œuvre platter), so that each guest can season his own to his own liking. Flanking it are plates of toast, pieces that are crisp, but not too crisp, small, but not too small for good, sizable bites. No wonder that guests linger congenially in the library when such fare is at hand. No wonder, indeed, if guests even delighted a surprised hostess by arriving almost on time, if such fare were expected!

Unfortunately, fresh caviar is not available everywhere, although good varieties can be purchased in jars and tins in all large food shops. From these, excellent canapés can be prepared, but none but the celestial, unsalted variety deserves the dignity of the ice-in-a-bowl service.

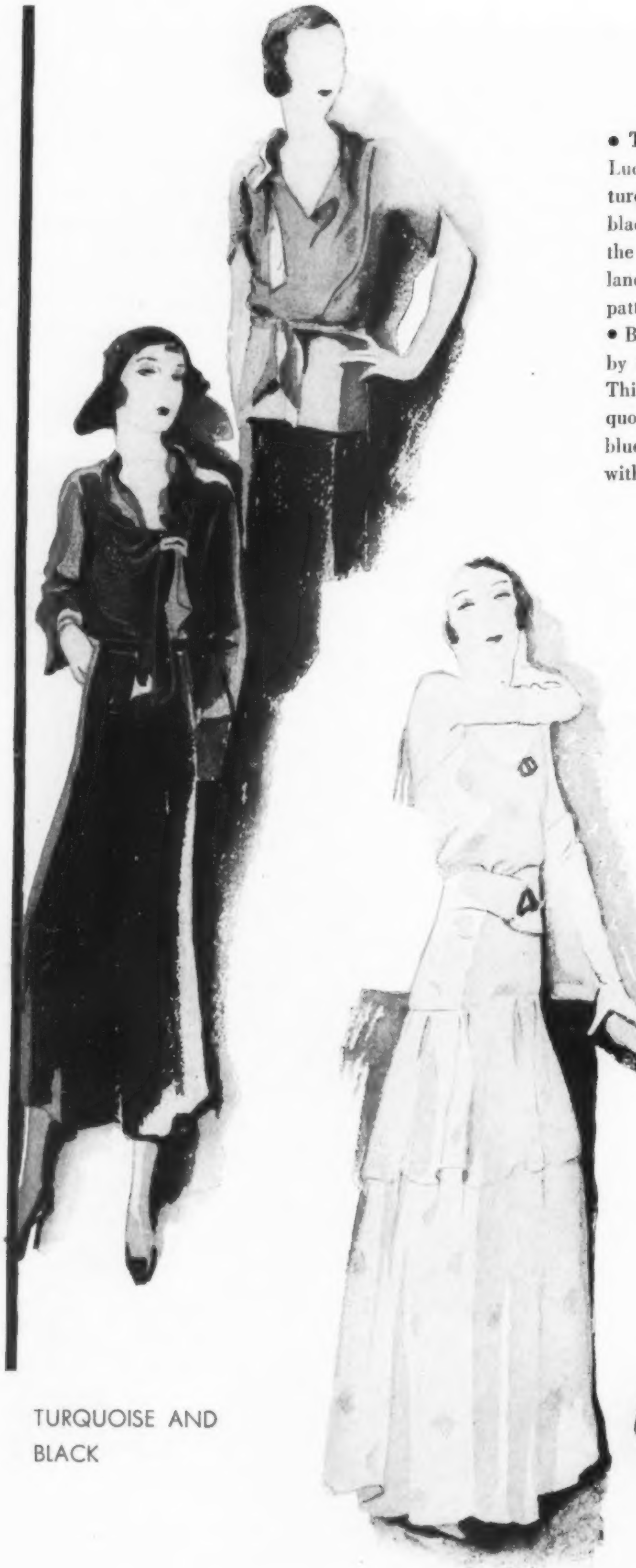
Supreme as caviar may be, we can't eat it all of the time, and there are an infinity of other delicious things to have upon bits of toast. Some of these have been suggested in the panel illustration on this page. Smoked salmon in thin slices can have the chaste décor of single capers, held in place by tiny dabs of softened butter, as in the variety shown at the top of the panel. Also, smoked salmon—the real imported Swedish variety known as "lax" is available in tins in slices and in paste form—makes a superb canapé when it is combined with chopped chutney. Anchovy paste creamed with softened cream cheese and topped with single salted almonds is (Continued on page 108)

- Ready-to-serve canapés (shown left, below, for convenience on a single platter instead of separate plates) include round and star arrares from Maison Glass and Chester biscuits and cheese pastries from Slama's
- Canapés shown below are (top to bottom) smoked salmon with capers; French sardines; baby patty shells with cheese filling; brioches with pâte de foies gras; olive baskets with anchovies; from Louis Sherry

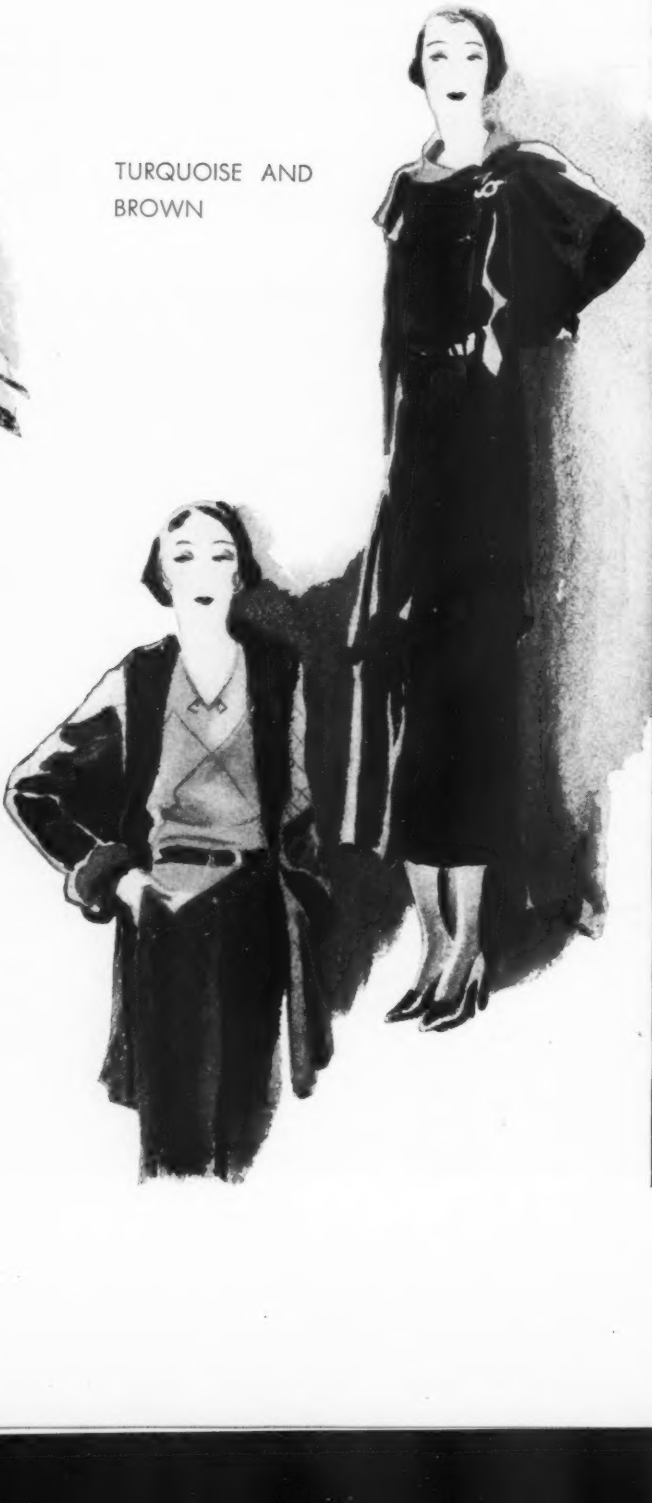


MARTINUS ANDERSEN

- Turquoise-blue forms an alliance with black, at the left. Lucile Paray's "Romance," a short-sleeved tunic blouse of turquoise-blue crêpe, is worn over a black crêpe skirt. The black crêpe dress, "Bonne Chance," from Mirande, below at the left, has a scarf in turquoise-blue and black; from Hollander. Louiseboulanger's dress of pale blue faille, "110," is self-patterned with woven damask dots; from Altman
- Brown is equally effective with turquoise-blue, as is evidenced by the suit and the dress below, "106-107," from Jane Régny. This morning costume is of dark brown jersey with a faint turquoise plaid. The jacket is fur lined, and the blouse is of blue jersey. Lucien Lelong's "Rayon" is a brown crêpe dress with touches of turquoise-blue crêpe at the neck and sleeves

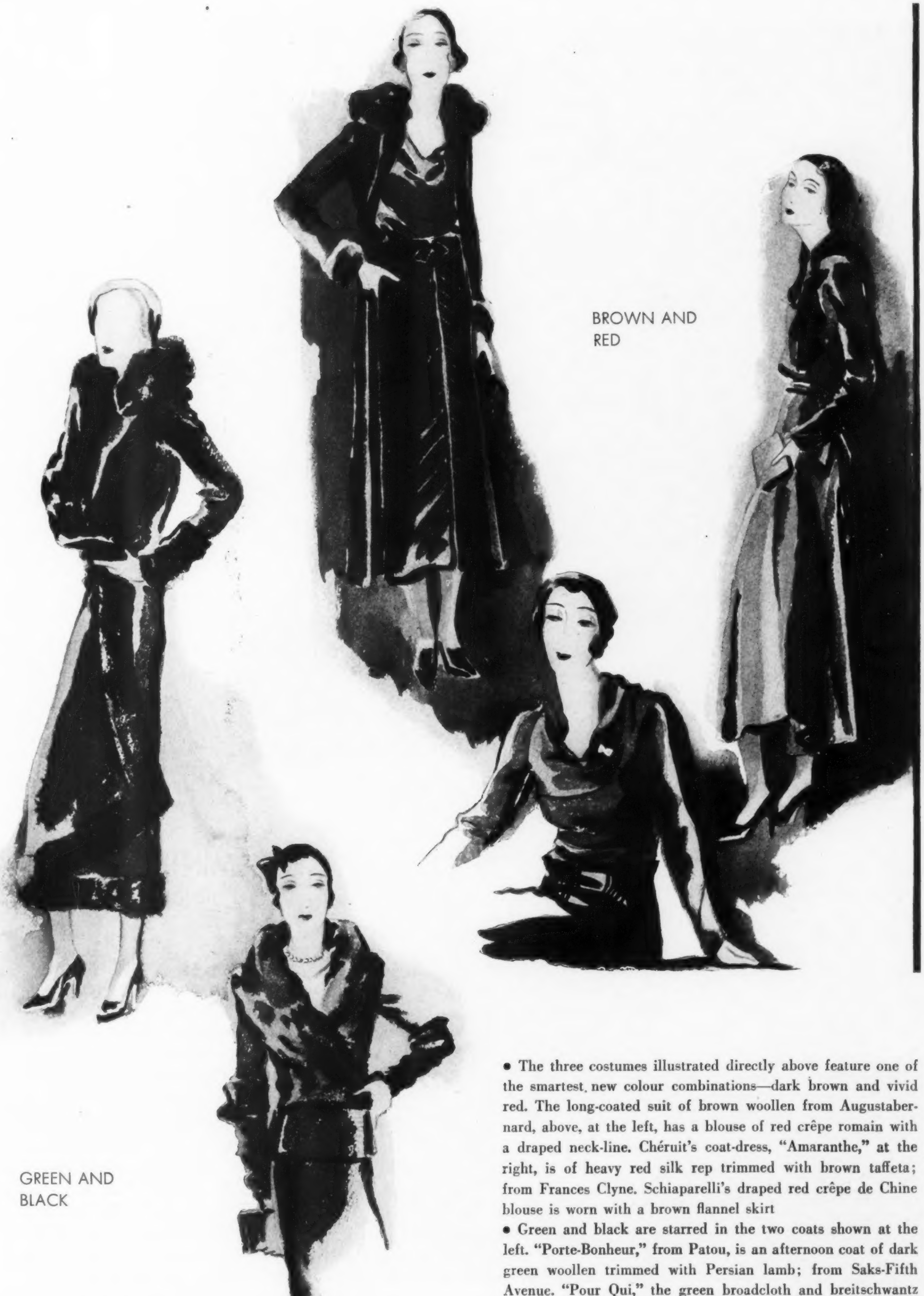


TURQUOISE AND BLACK



TURQUOISE AND BROWN

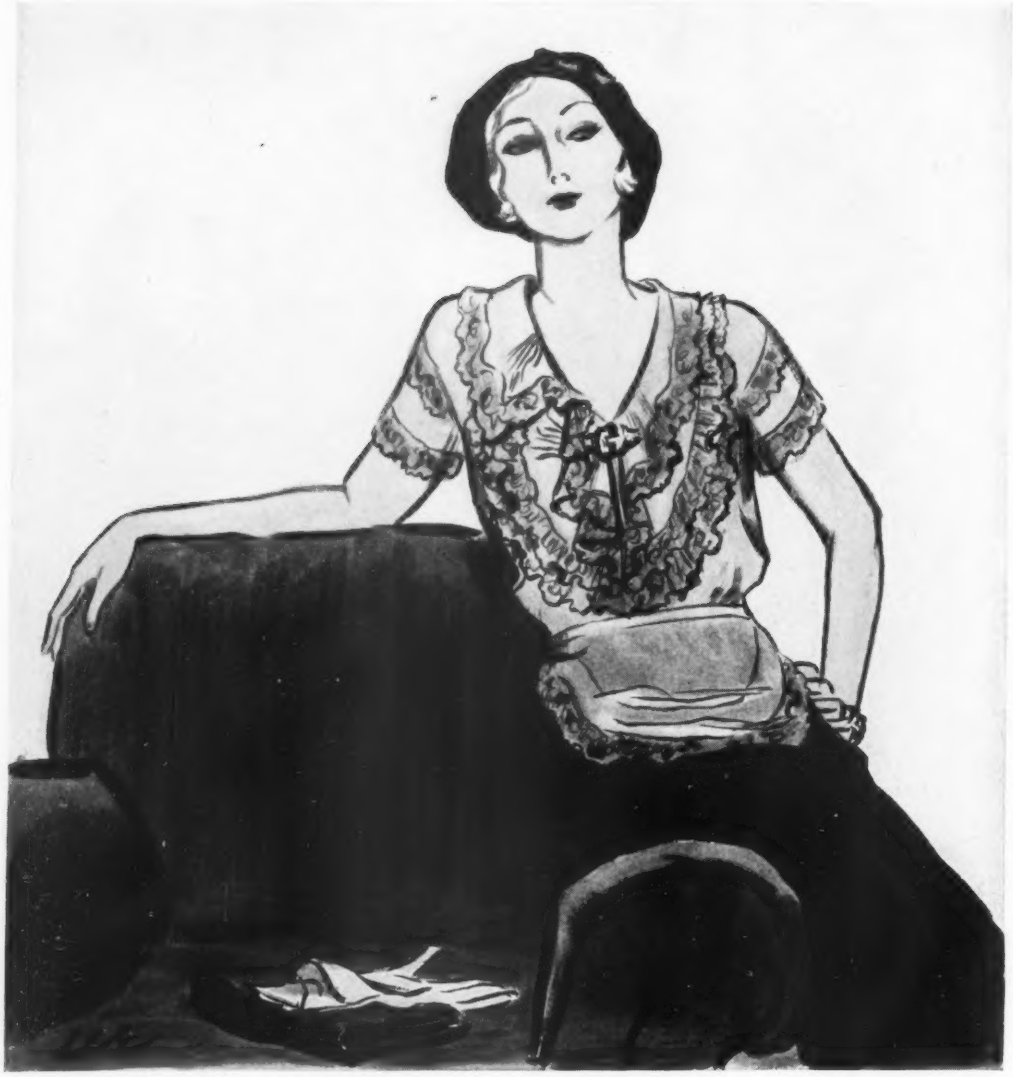
CHIC BY MEANS OF NEW COLOUR COMBINATIONS



BROWN AND RED

GREEN AND BLACK

- The three costumes illustrated directly above feature one of the smartest new colour combinations—dark brown and vivid red. The long-coated suit of brown woollen from Augustabernard, above, at the left, has a blouse of red crêpe romain with a draped neck-line. Chéruit's coat-dress, "Amaranthe," at the right, is of heavy red silk rep trimmed with brown taffeta; from Frances Clyne. Schiaparelli's draped red crêpe de Chine blouse is worn with a brown flannel skirt
- Green and black are starred in the two coats shown at the left. "Porte-Bonheur," from Patou, is an afternoon coat of dark green woollen trimmed with Persian lamb; from Saks-Fifth Avenue. "Pour Qui," the green broadcloth and breitschwantz coat below it, is from Martial et Armand; Saks-Fifth Avenue



PAQUIN—HATTIE CARNEGIE

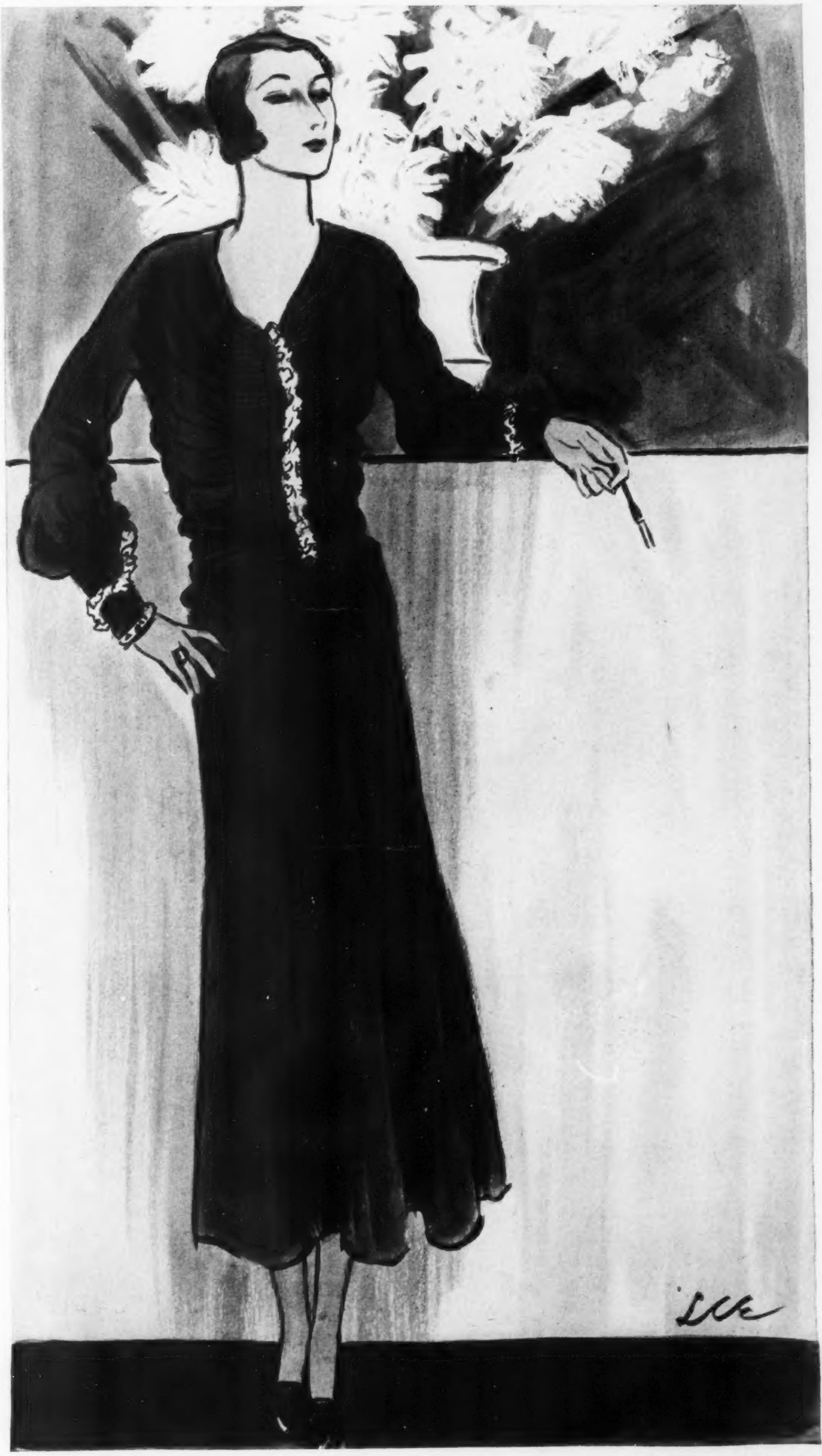
PARIS PUTS LACE ON A FEMININE MODE

QUITE to be expected is the fact that a mode in a softening mood has discovered lace. It has seized upon lace for important evening dresses and often finds it just the right expression of elegance in the afternoon.

Transparency is the quality in lace that the mode particularly likes, regardless of weight. The sheerest and most ethereal types of lace are the newest and best: Chantilly, with its derivatives, and the thread laces that really belong in the catagory of tulles. Sometimes, Chantilly has a tulle-like background, and tulle is frequently woven with a Chantilly pattern. In its enthusiasm for transparency, Chantilly sometimes drops the outline stitch and resolves into a shadow lace; then, again, it retains the stitch, but reduces its background to a gossamer, almost invisible mesh.

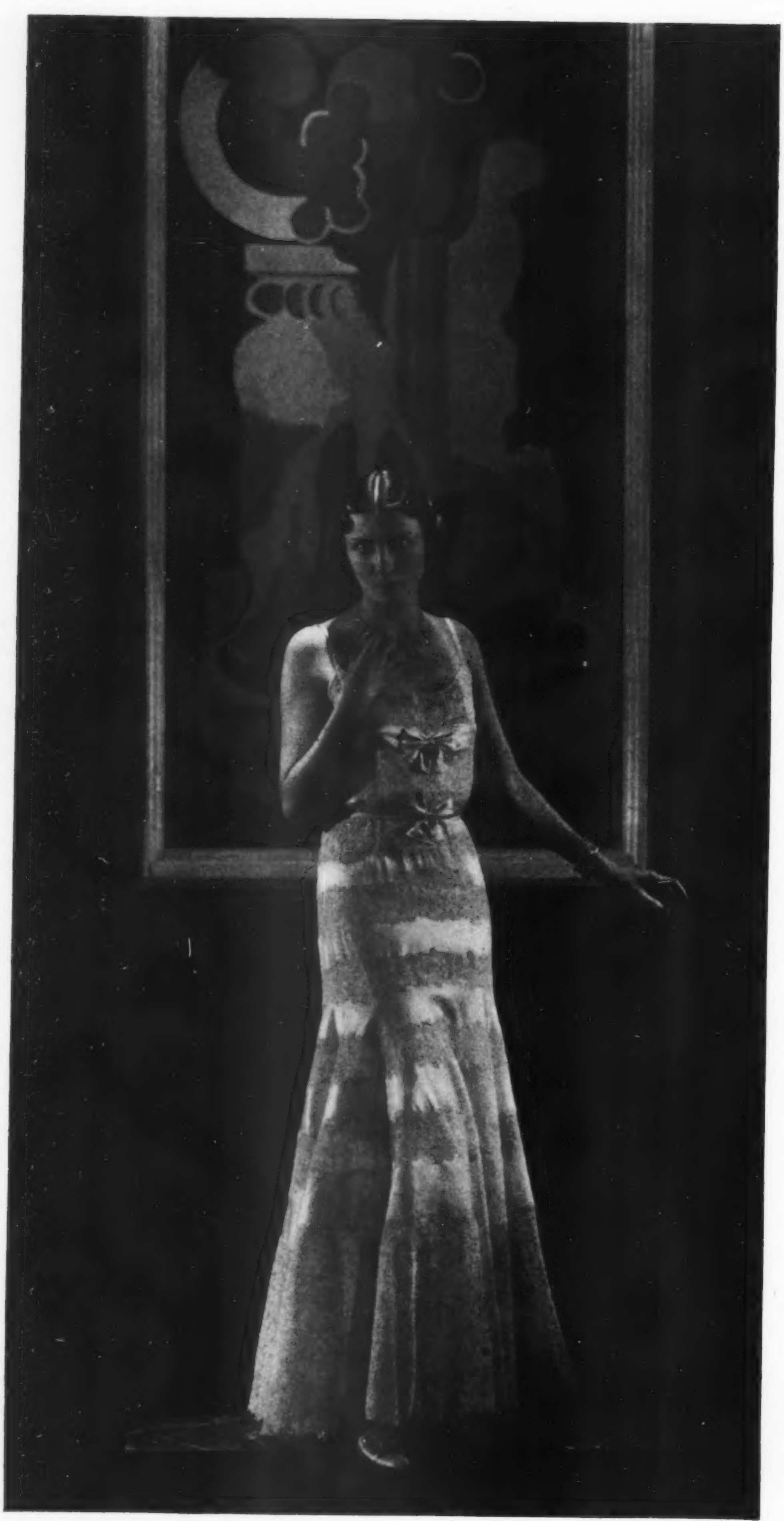
Tulle is almost as important this year as lace and hardly to be distinguished from it. Many of the best laces have a tulle or a *point d'esprit* ground, and some laces are merely patterned or embroidered tulles. The cobwebby, shadow laces often derive their patterns from a difference in the size of their tulle-like mesh; and the square, lozenge, or triangular mesh of plain (Continued on page 114)

- Narrow ruffles of Alençon lace are a new and sophisticated note on a very feminine blouse of champagne coloured georgette crêpe. The lace trims the short sleeves, outlines the yoke, and edges the asymmetric jabot collar and the apron-like front of the blouse. For formal wear, nothing could be newer or more charming than this



PAQUIN—HATTIE CARNEGIE

• Paquin designs a supple, loosely cut dress with all the fulness shirred into a front motif, finishing in a narrow ruffle of ochre coloured malines lace. The full-to-below-the-elbowsleeves are shirred into wide cuffs over which mount spiral ruffles of the lace, adding an effective touch against the black. The fabric is black crêpe

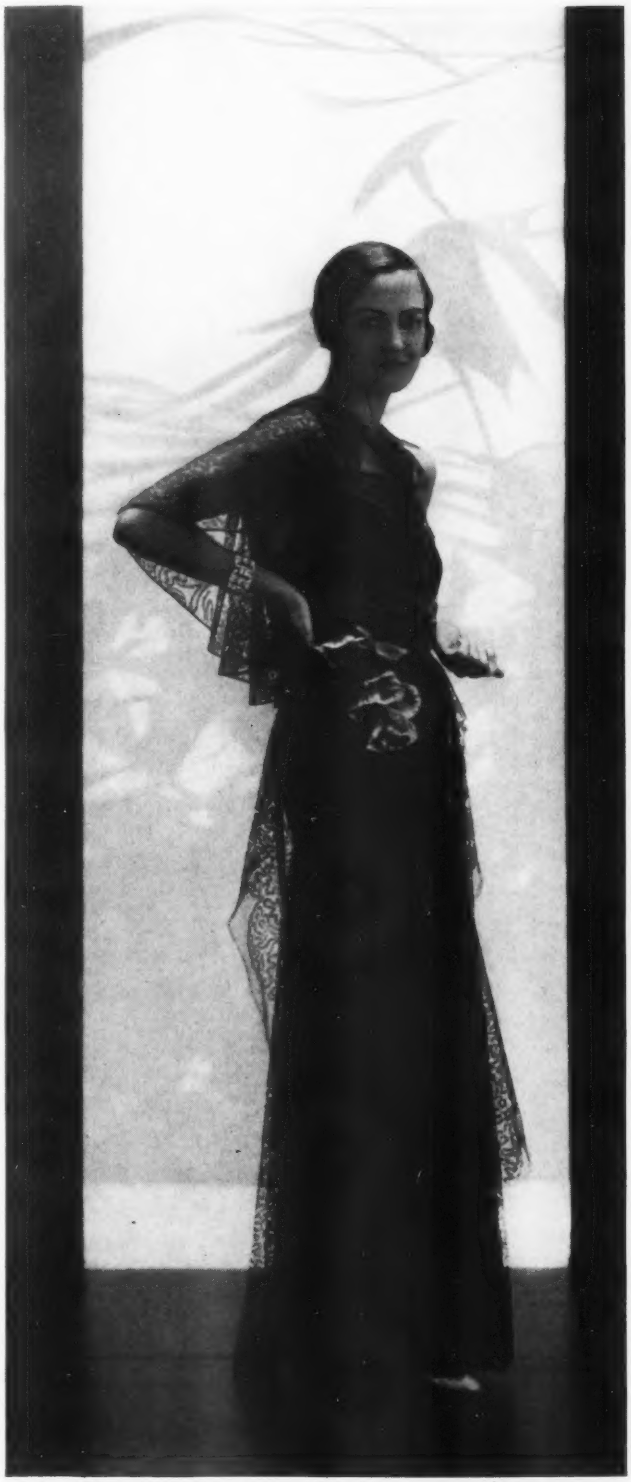


CHANEL—BONWIT TELLER

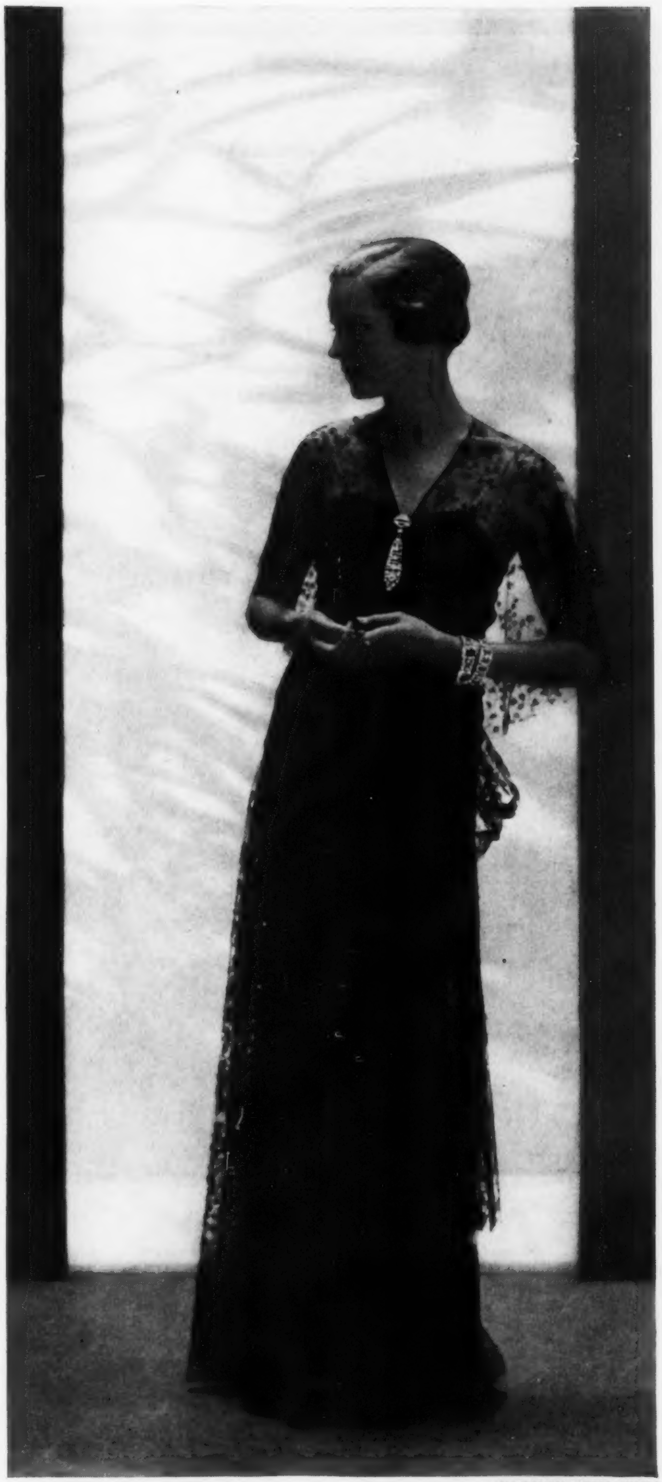
HOYNINGEN-HUENÉ, PARIS

WHITE LACE

• Chanel combines white lace and white satin in a charming formal evening dress, "57." Alternating bands of Alençon lace and satin mould the figure on princesse lines, widening into a flare below the hips. Necklace and bracelets from Boucheron; posed by Miss Lillian Fisher



JEAN PATOU—FRANCES CLYNE



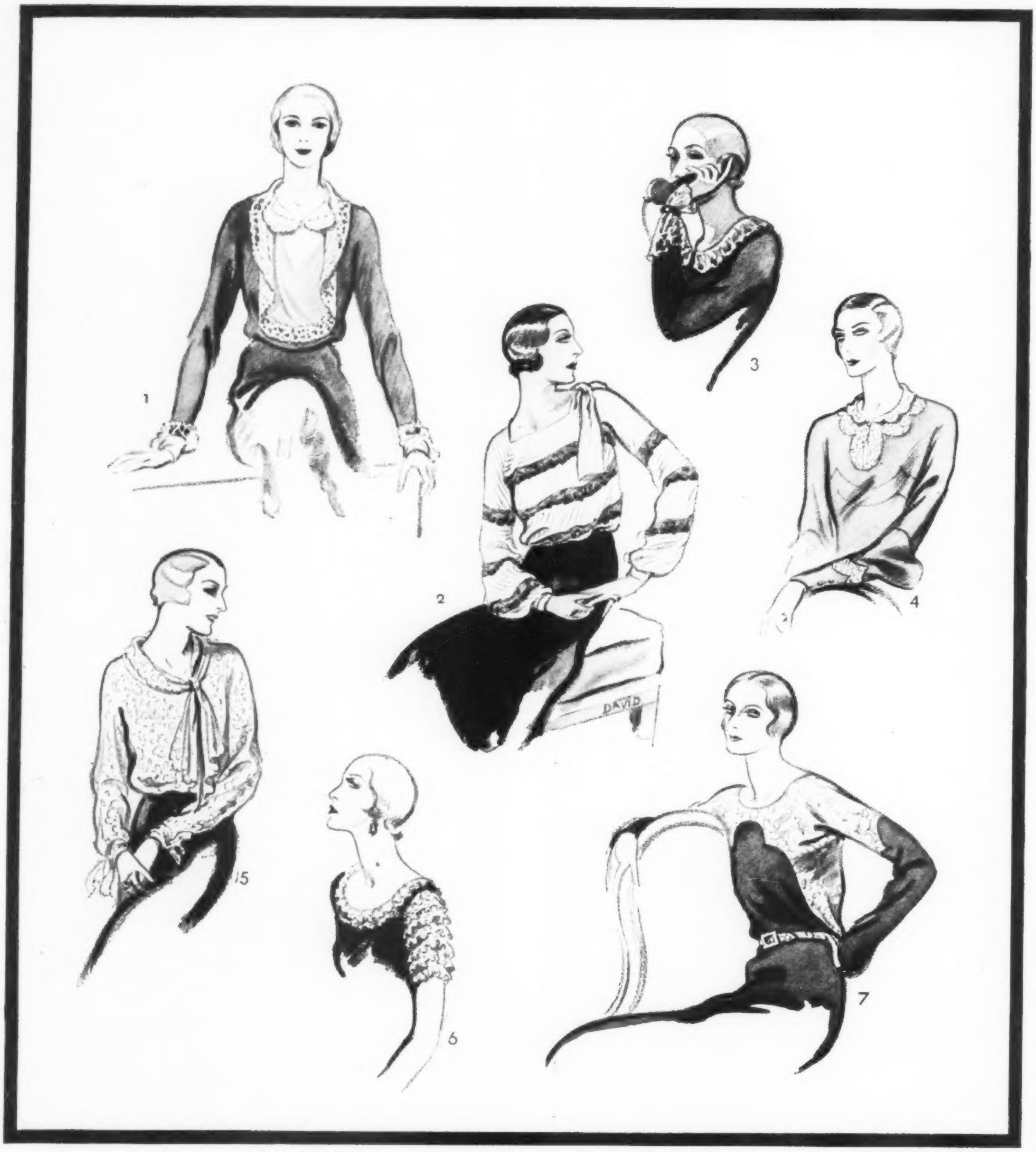
HOYNINGEN-HUENE, PARIS

JEAN PATOU—ALTMAN

DARK LACE

SHEERER AND MORE ETHEREAL

- "Romanesque" is one of Patou's important evening dresses of delicate, almost ethereal lace. The dark brown Alençon shows up in all its sheer transparency over an apricot coloured foundation. The bracelet is from Van Cleef and Arpels
- Delicate black thread lace is used for "Indifférence," handled so lightly that it veils the foundation in a mist. It is looped at the side into a bow, and its transparency suggests a shorter skirt; diamond clip with pendant and bracelets from Van Cleef and Arpels; worn by Mrs. Robert W. Johnson



1. A separate bib collar and cuffs of white chiffon edged with point de Venise, on Louiseboulanger's black crêpe dress, suggest a use for lovely old lace

2. Mirande encrusts black Valenciennes lace on a blouse of white georgette crêpe, worn under a black fur bolero; blouse from Franklin Simon

3. Callot Sœurs trim a black broadcloth dress with Alençon lace. It borders the neck-line and fashions cuffs that are tied with black satin ribbon

4. Goupy shows an encrusted yoke and sleeve motifs of point de Venise on a black broadcloth dress

5. "Pick Me Up" is Mirande's blouse made wholly of soft, silky ochre lace; Franklin Simon

6. Talbot's black velvet dinner-dress has Valenciennes frills forming cap sleeves and a tiny collar

7. J. Suzanne Talbot encrusts some of her afternoon dresses with deep lace yokes. On this black canton crêpe dress, ochre Alençon is used; Bonwit Teller

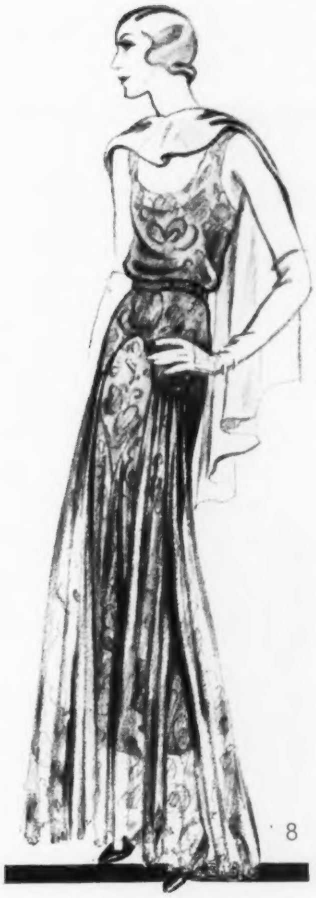
WHISPERS TO A GIRL WITH NOTHING A YEAR

SHE is one of the seven hundred wonders of the modern world. Whether she is poor because she is climbing her own poorly paid ladder to achievement, or because her husband is climbing his, the girl whom Vogue has in mind may be said without undue exaggeration to have nothing a year. Practically, this means that she has nothing a year for those indispensable frivolities that make a woman's life fun to live. And yet Vogue, who knows and loves this gallant lady, sees her hurrying to and fro from her job always smartly dressed, dines with her and finds her living-quarters amusingly arranged, and observes her face at all times fresh, charming, and unscarred by the disfiguring worries of poverty. She makes her wit dress her when money gives out; ingenuity hangs her curtains; and a sense of humour and an ability to make ends meet put spring in her walk and colour in her cheeks.

From time to time, Vogue makes a collection of the little tips on smart economy that she has picked up around town and publishes them for the benefit of the girl with nothing a year. They are little ways of tweaking Poverty's nose, insulting little phrases to throw at the Wolf before shutting the door in his face.

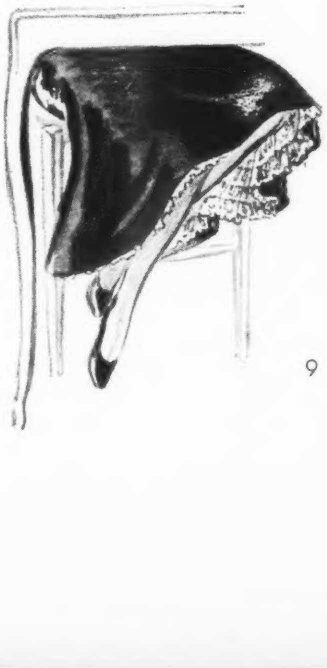
First, as every wise girl knows, there is the definite philosophy of dressing on a song. The essence of this philosophy is to eschew the cheap and shoddy as you would a flyer in the market and to invest in a few perfect clothes as you would sink your all in a second-loan mortgage. Well-made shoes, well-cut clothes of classic, lasting style, good hats—these form the foundation of our lady's wardrobe.

At this time of year, the rich woman is buying her winter wardrobe. Simultaneously, the girl with nothing a year is dyeing, abetting, and contriving hers, and having just as good a time at it, especially when she appears in a camouflaged creation that fools everybody.



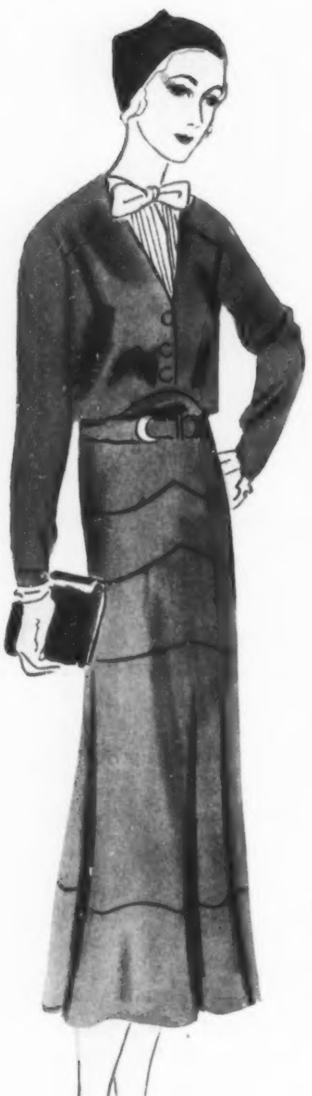
8. A black lace dress, like this Augustabernard model of Chantilly, is a wise investment, for it is chic for any evening occasion

9. Frills of Valenciennes lace under a dark broadcloth skirt at Paquin's are newly feminine

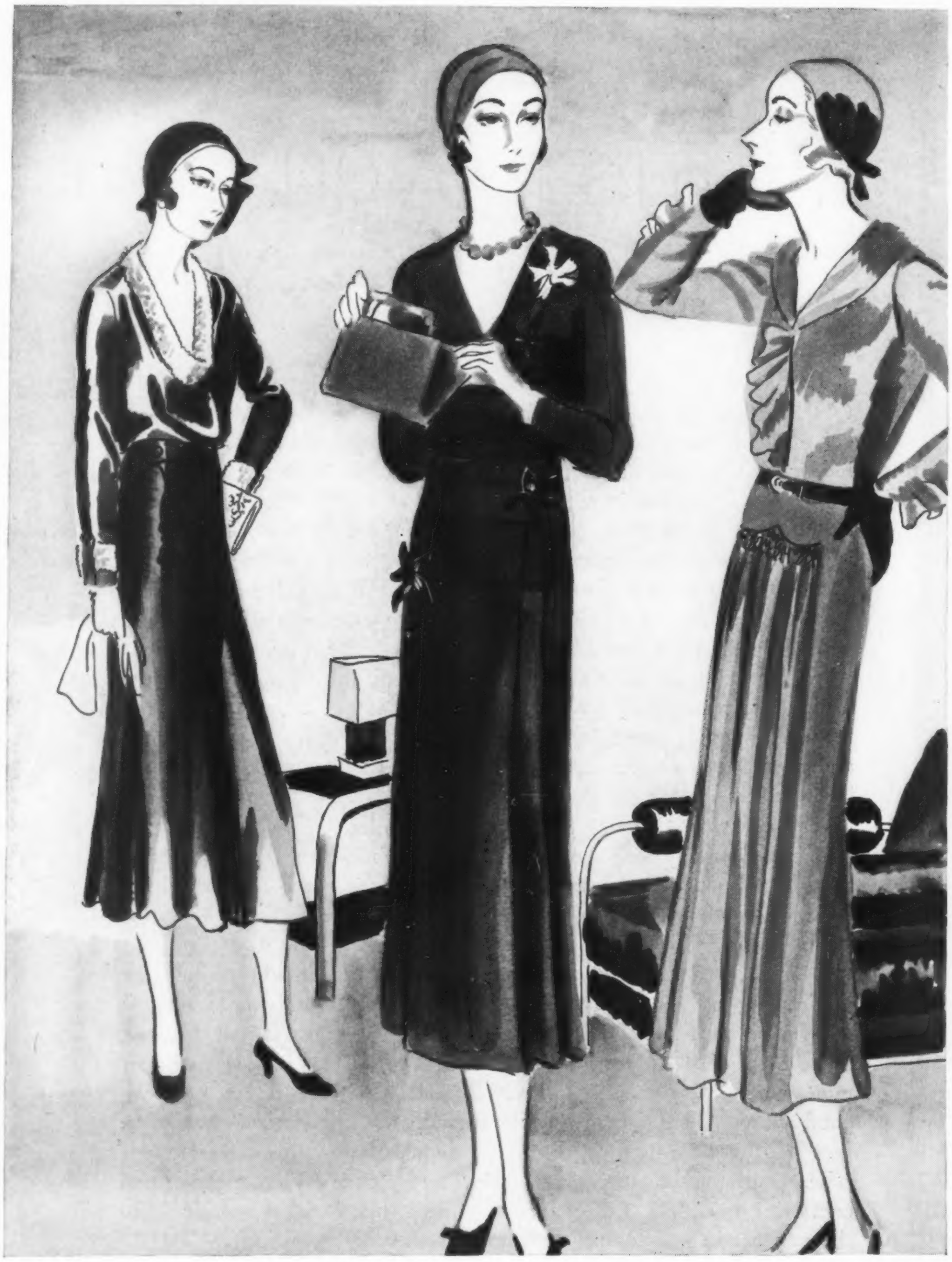


One new deception is to remove the cape from your last year's tweed cape-dress and have it transformed into a beret or a bag, or both. One clever girl had the cape of her navy-blue homespun dress made into a smart little cap, worn on the back of her head, and a capacious blue-lined purse, with great effect. The French Bag Shop on Forty-Eight Street made her purse well and inexpensively, and Taffet Chapeaux, on Sixtieth Street, her beret. This trick may also be applied to the cape of an old coat. The denuded coat takes on a new smartness, and the accessories are fresh and amusing.

Then, if your old fur coat is an object to inspire hopeless sighs, despair may be postponed for one more year. There are few fur coats, however worn, that will not yield up sufficient material for a fur bolero, than which nothing could be newer or more fun to wear. Richard Koppen, on Forty-Fifth Street, will accomplish the metamorphosis, or, if the coat is so far gone that even a (Continued on page 104)



GOUPY—SADA SACKS

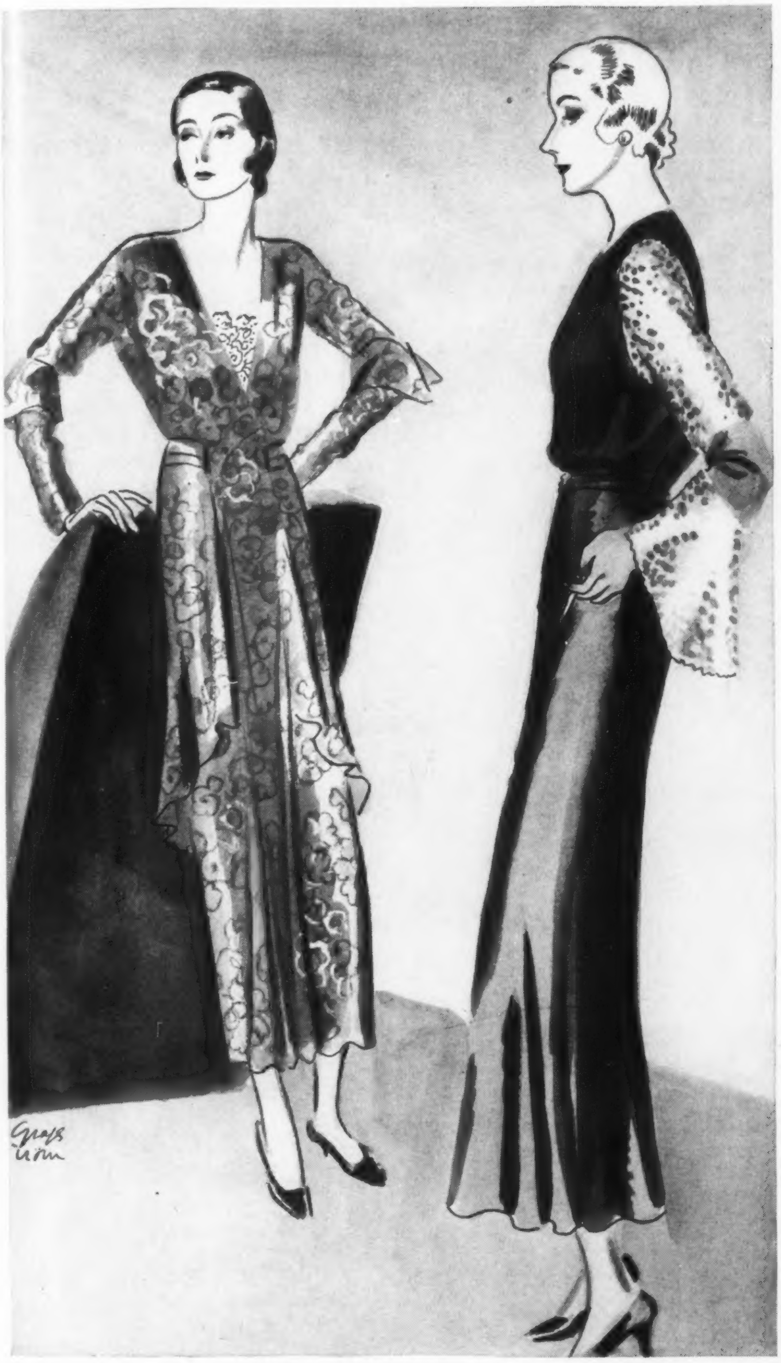


LANVIN—FRANKLIN SIMON • CLAIR SŒURS—FRANKLIN SIMON • GOUPY—BEST

THE RUNABOUT DRESS IN FOUR EFFECTIVE NEW VERSIONS

- Goupy's dress at the extreme left has a most amusing neck-line. The fabric is brown woollen with a smart white vestee, and the horizontal cut of the skirt forms a lovely flare; from Sada Sacks
- That simplicity that every good runabout dress should have is seen in each of these four models. Lanvin uses a new trimming on the dark green crêpe marocain dress (above, left)—a knitted metal in silvery white for the collar and cuffs; Franklin Simon
- Clair Sœurs chooses that rich, warm shade of burgundy-red knitted wool for this youthful dress (above, centre). Tiny moire bows are the only trimming; Franklin Simon
- Goupy shirrs a tiny frill down the bodice and on the sleeves of this bright green crêpe marocain dress and repeats the idea in a softly shirred skirt insert (above, right); from Best

THE NEW LITTLE FROCK FOR AMUSING INFORMAL OCCASIONS



JEAN PATOU—BEST

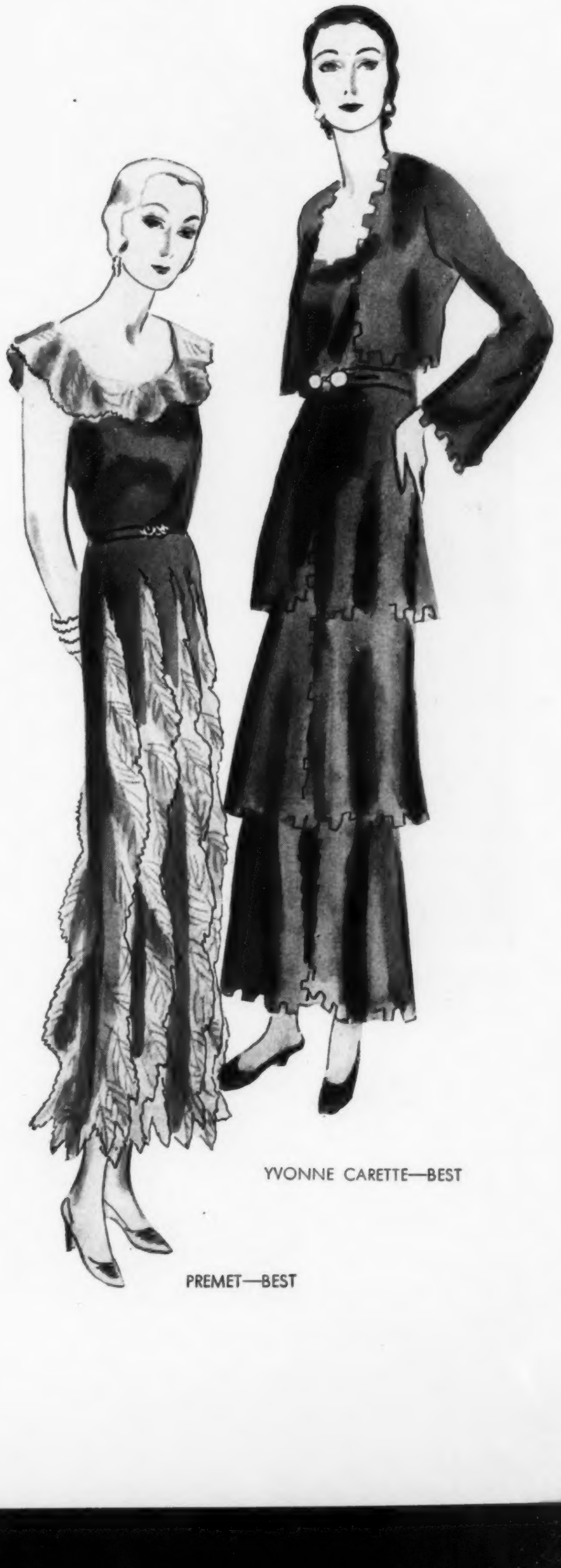
LANVIN—BRUCK WEISS

• For Sunday nights, "little" dinners, a few rubbers of contract, or the "movies"—one can't get along without betwixt-and-between dresses such as these. Patou's advice is the subtle printed lamé one shown above, left, with long sleeves and a new length peplum; Best

• Lanvin puts enormous sleeves of black and silver paillettes on an otherwise simple black crêpe marocain dress, and the result is exactly right for in-between occasions; Bruck Weiss

• For the "little" dinner, an amusing dress to have in reserve is this Premet frock of black taffeta and black net (right), with its cut-edged collar and skirt treatment; from Best

• Yvonne Carette quadruples the charm of this simple black flat crêpe dinner-dress (extreme right) by giving it a three-tiered silhouette and then adding a tiny bolero that may be removed; from Best

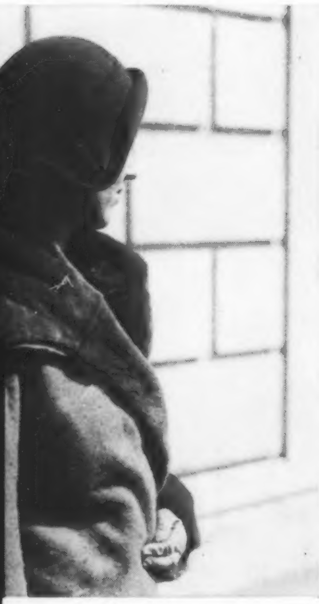


YVONNE CARETTE—BEST

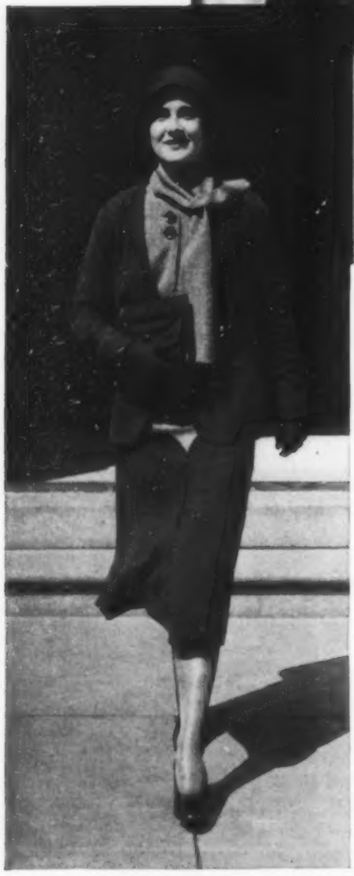
PREMET—BEST

SHOP-SNAPS

SUITS UNDER ONE HUNDRED DOLLARS AND COATS OF MODERATE PRICE



CHANEL—LORD AND TAYLOR



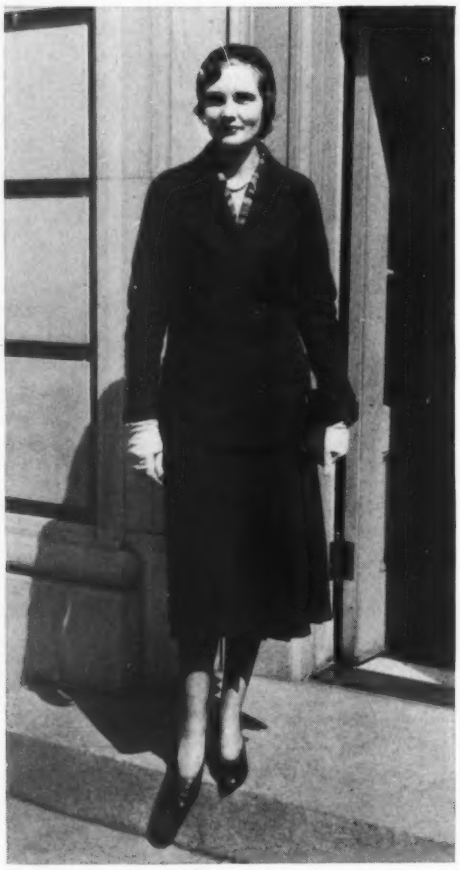
CHANTAL—ATKINS

• Stick a feather in your hat as the Tyrolians do—a very much subdued little feather, to be sure—and you will be tremendously chic this season. This dark green double felt hat wears one jauntily in back. The accompanying coat is Chanel's green tweed model with a beaver collar that is unusually wide at the shoulders; Lord and Taylor

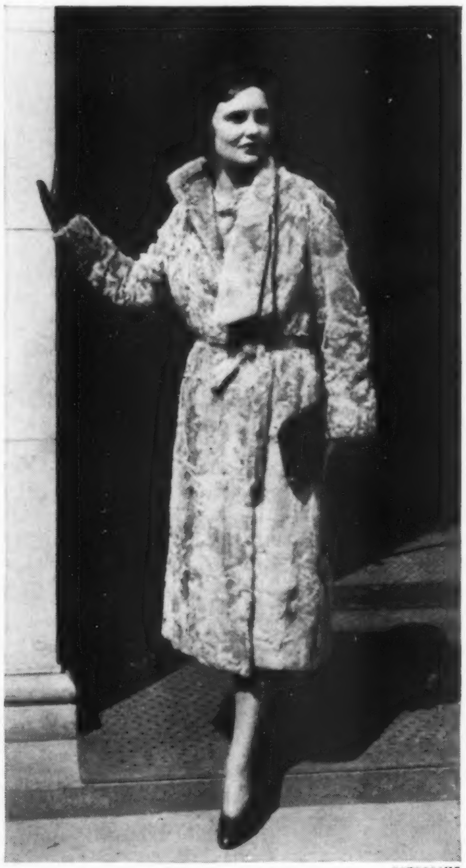
• Chantal does something different with the dress and jacket costume in this new model of brown crêpey wool. A lacy knit fabric in brown-and-beige forms the top of the dress and the attached scarf. This smart suit is very moderate in price; from Atkins

• A navy-blue suit is almost a national institution with American women. Chanel brings a new chic to it in this model with wide lapels, a pleated skirt, and a lacy knit overblouse in navy, red, and white; Best

• This moderately priced coat of beige kidskin worn with black accessories—a black dress, black hat, and black suède gloves, bag, and shoes—is an economical solution to the fur coat problem. It has an amusing one-sided scarf collar and self-belt; Best

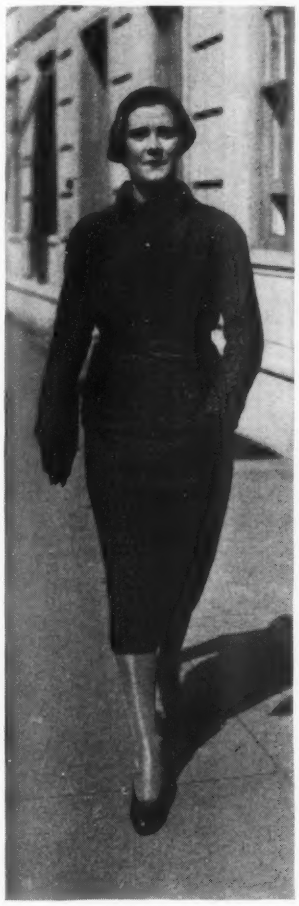


CHANEL—BEST

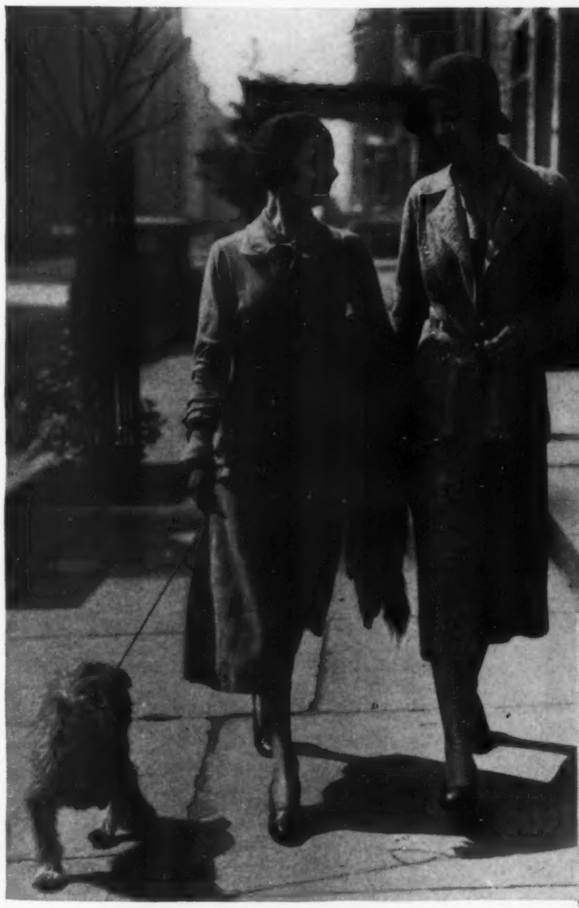


FOTOGRAMS

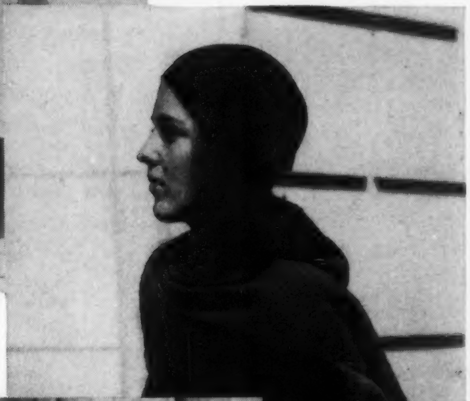
BEST



SCHIAPARELLI—ATKINS



CHANEL—LORD AND TAYLOR—BEST



MAGGY ROUFF

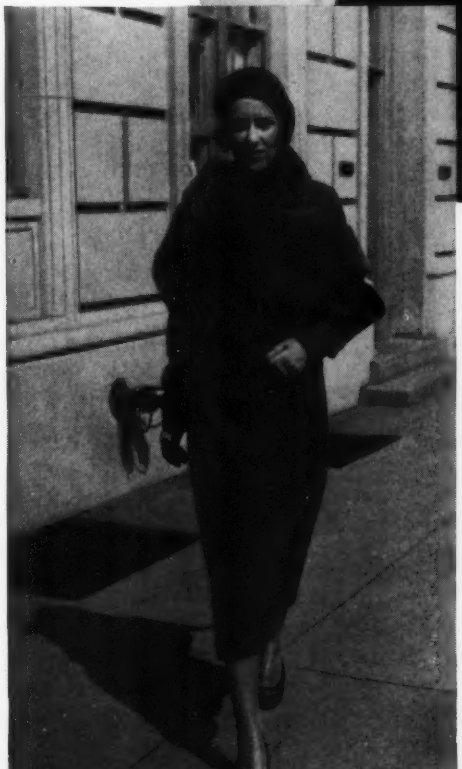
SEEN IN THE NEW YORK SHOPS

• Schiaparelli—in whose hands tweed becomes one of the most fascinating fabrics in existence—once again succeeds in doing the unusual with this beige-and-green tweed suit. A monotone diagonal knit brown scarf is a refreshing substitute for a fur collar, and Agnès's pebbly knit beret-toque is in dark brown; from Atkins

• The two New Yorkers exercising their dog on Park Avenue wear knit wool—there is scarcely a smart woman on Park Avenue who isn't wearing wool. The one with the leash wears Chanel's dress of apple-green knit jersey trimmed with three tiers; from Lord and Taylor

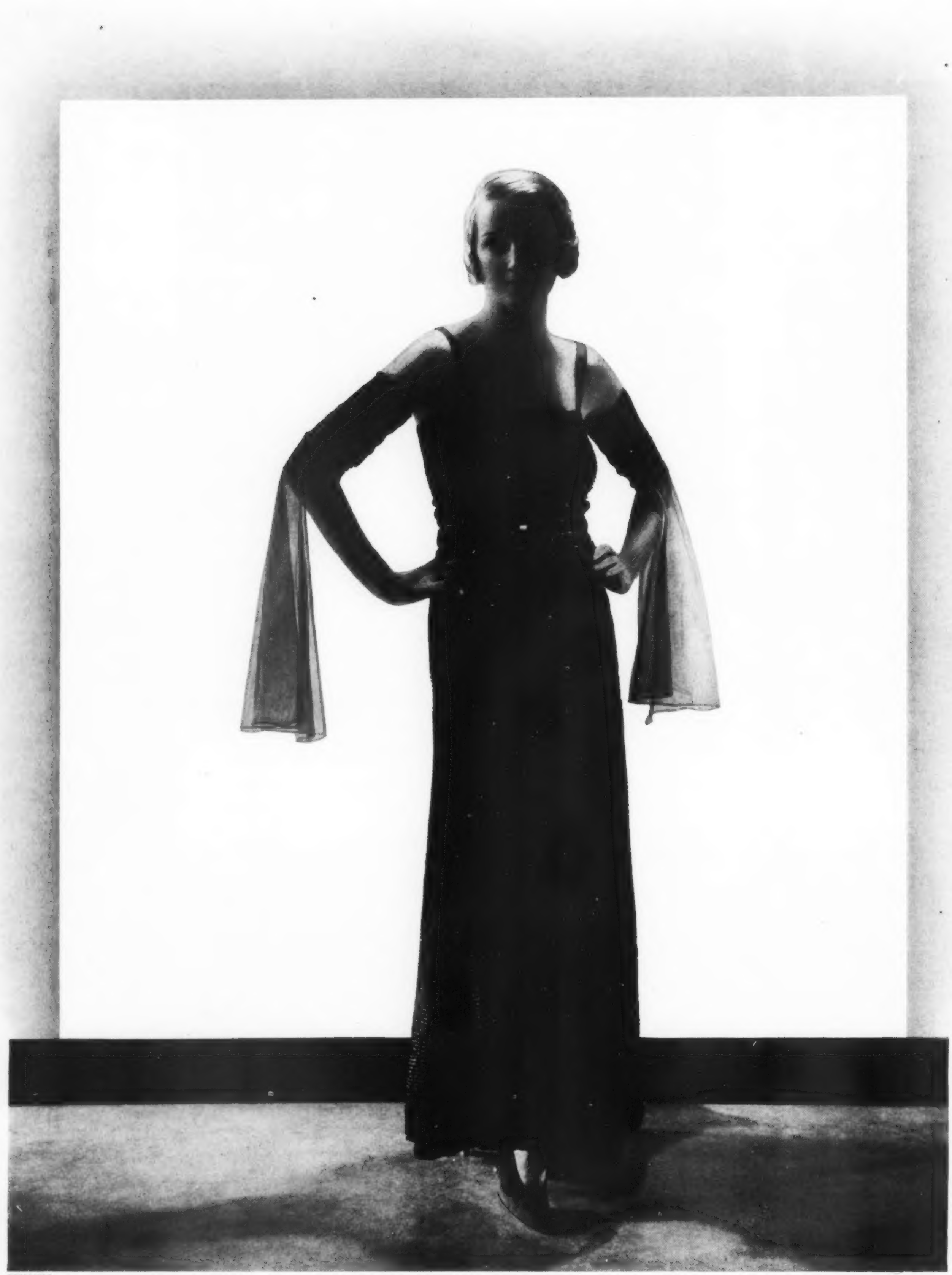
• Her companion wears one of the popular dress and short jacket suits, by Chanel. Both the jacket and the long-sleeved dress are of beige-and-brown flecked knit wool; from Best

• The close-up and the full-length views of the young lady at the right were planned to show the completely new collar of Maggy Rouff's coat of dark brown "Chonga" cloth—a pebbly surfaced Forstmann woollen. Two long scarfs are banded with brown beaver lapin and cross in front in a practical and utterly charming way; from Franklin Simon. The small tucked beret-toque of dark brown felt is from Lord and Taylor



FOTOGRAMS

FRANKLIN SIMON



STEICHEN

LANVIN—WANAMAKER

A THOUSAND YARDS OF CHENILLE

In fashioning this charmingly simple dress for evening, Lanvin has used a thousand yards of black chenille. The separate sleevelets with their graceful drapery from the elbow are very new and distinctive and a bracelet belt, of black shiny wood, adds another note of interest. The skirt reaches just to the ankles—the most wearable of all smart lengths for evening

TIPS ON THE SHOP MARKET

BY SHOP-HOUND •

Vogue's Shop-hound practically spends her life snooping about the shops. If you need advice about your own shopping, write Vogue's Shop-hound, 420 Lexington Avenue, New York (and please enclose a stamp).

SHOP-HOUND recently recorded on this page a brief bark apropos of Kitty Gordon's shop on Madison Avenue. Since then, I have been around to her opening, and it is with great pleasure that I inform the public that her clothes are full of character. She has a few models from the big Paris houses, but most of them are from the smaller houses like Carette and Chantal, rather hard to find in this city. They are clothes for women who aren't content to put on a rather obvious good model and let it go at that. These clothes take putting on by a woman who appreciates the joy of experimenting with the angle of a scarf or the height of a belt. They are subtle clothes, clothes you won't see on every one else. Look for a beige tweed suit with a scarlet jersey. There is a red velvet cap that Lady Abdy designed for Chanel, which can be had in all colours and which is super-everything that is debonair.

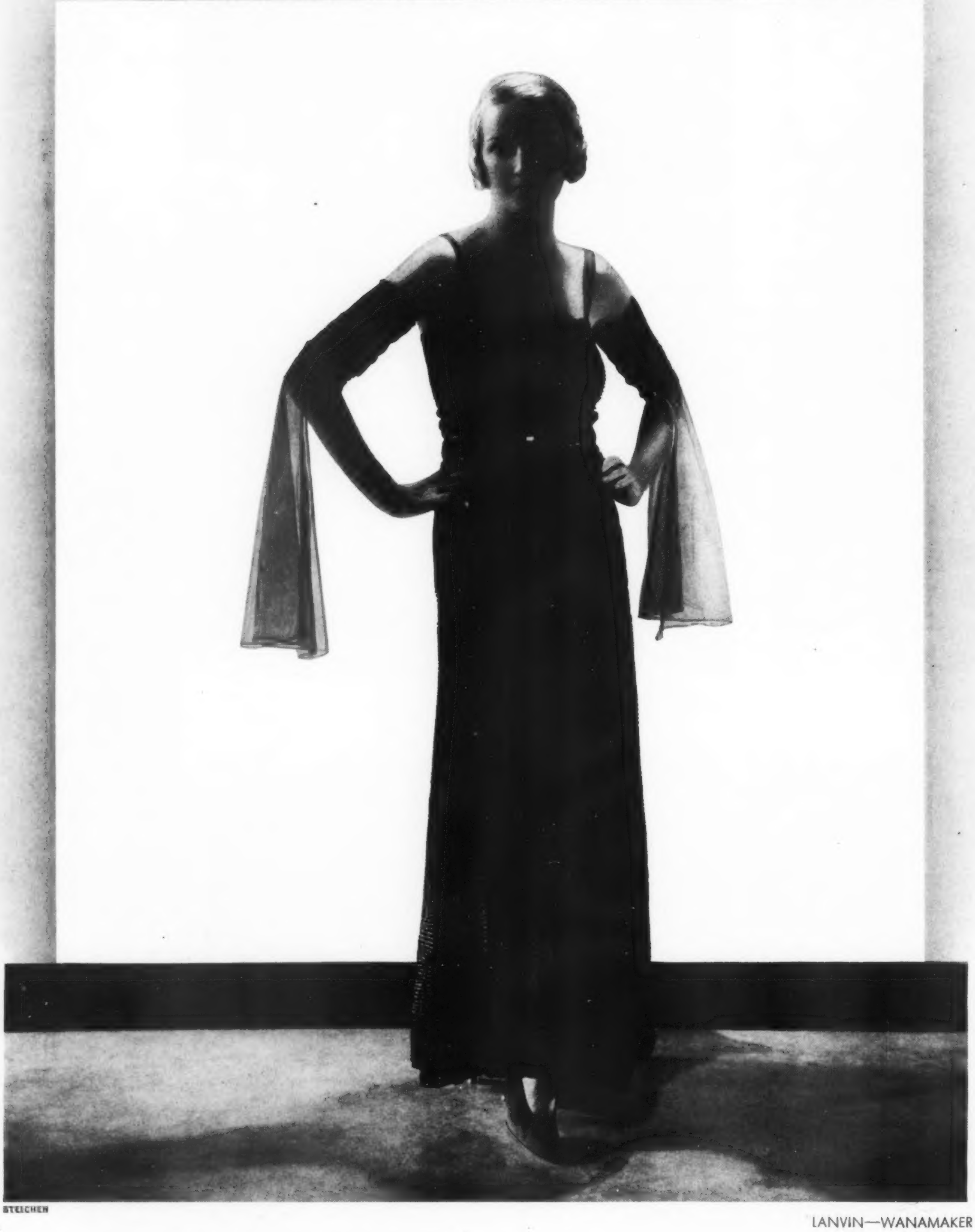
• Gunther has a muff the anatomy of which passes even my masterly powers of description. The best I can do is: it looks as though you had fur cuffs on, which continued and joined in the middle. No, there's no join in the middle; but that's the way it looks. It's made of lapin, dyed brown, and has great wham. The muffs this year are perfectly delightful—not particularly useful, but much more orchidaceous and becoming than if they were. The main point about a muff is that it's fun to carry. This particular one, to return to my attempts at describing it, is in a semicircular shape, like a doughnut cut in half. I give it up; go and look at it yourself.

• Hollander's, in its magnificent new quarters, not to be outdone by other emporiums of fashion, has engaged a Princess to give advice to ladies who would be svelte. Princess Toumanoff is a brilliant woman with an array of languages at her tongue's end only to be achieved by a scholar. But, like most clever women, she is essentially simple and sympathetic and doesn't mind listening to your troubles. In fact, she listens better than your best friend knows how to and can probably help you a good deal more. If you go to her, she will tell you which clothes you had better buy and which you had better not. Advice like this from a woman who is of the great world can't be overestimated. Hollander is a credit to Princess Toumanoff, and Princess Toumanoff is a credit to Hollander—and a visit there will repay any woman.

• Stern's has a new backgammon set, which consists of the board painted in red on a black water-proof fabric, which ties onto the corners of your bridge table. Or, and I think this is what it is intended for, you can tie it on a Pullman car table and play backgammon all the way from New York to Boston. The counters are enclosed in a neat water-proof case; the dice boxes fold up and become flat. It is ideally compact for travelling, and yet the entire set is full size—counters, checkers, and all.

• Stern's Début Shop is going to be a real rendezvous for those children making what used to be called their "bow" to society. Stern is being very scientific about the problem of the débutante, and, to assist them in getting to the bottom of things, there are several girls in the shop who came out themselves a few years ago. These young ladies will inform you in no uncertain terms what to wear to the Opera and what not to wear to the Harvard-Yale football game. Having graduated from the hard School of Experience, they are qualified to give definite information on a débutante's first season. All the clothes are selected with this purpose in view, and thus you won't suddenly run into a black satin *femme fatale* sort of dress among the white tulles. This system ought to save hours of time. Incidentally, the Début Shop is on the third floor, which has been redecorated (Continued on page 110)

• Shop-hound



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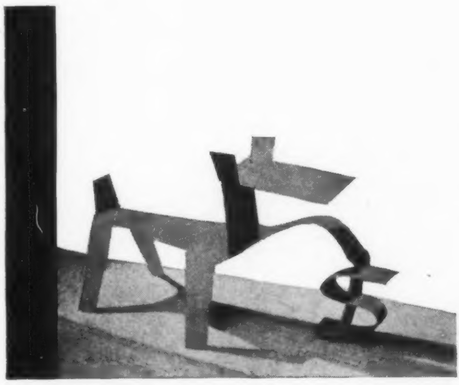

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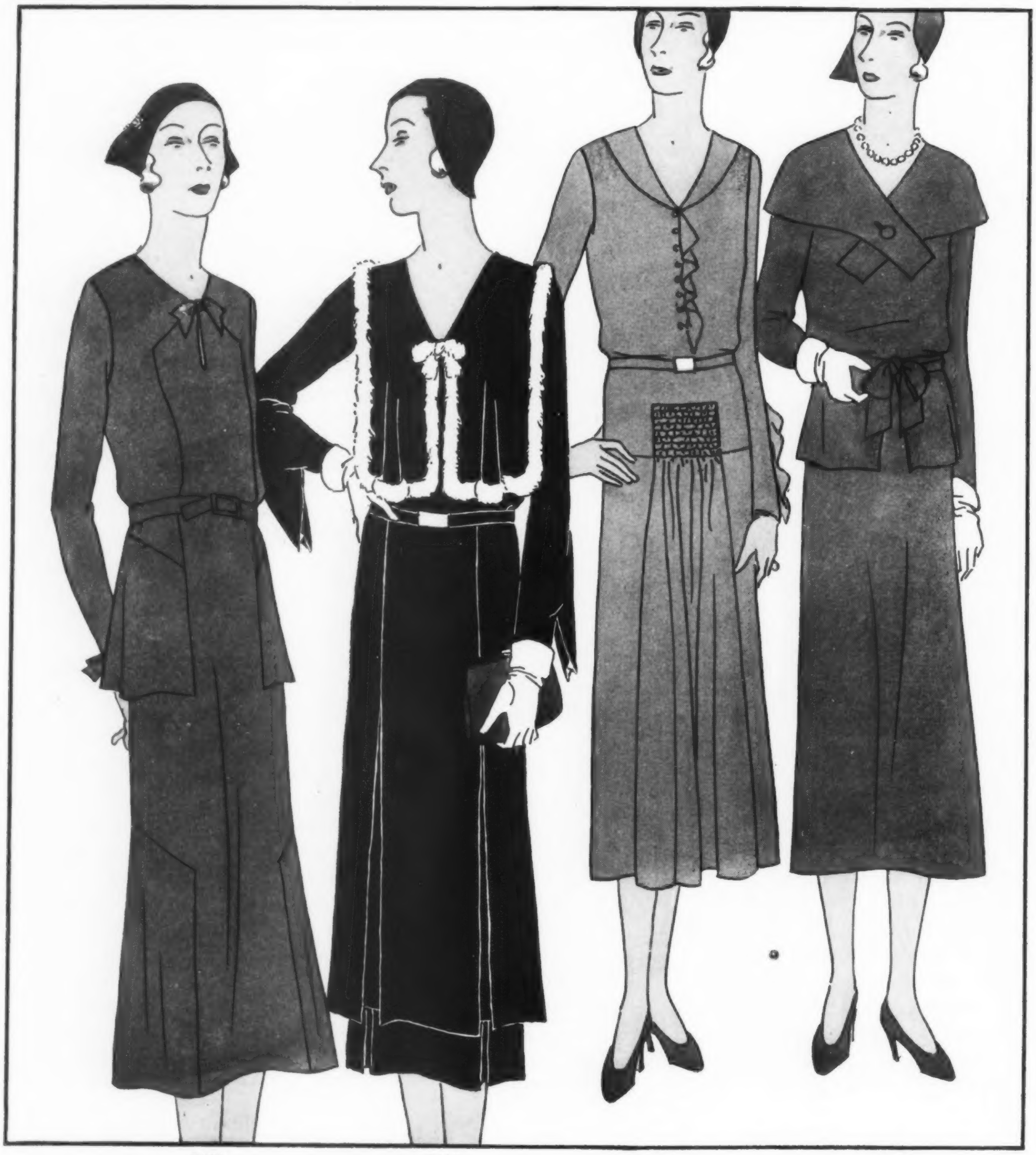
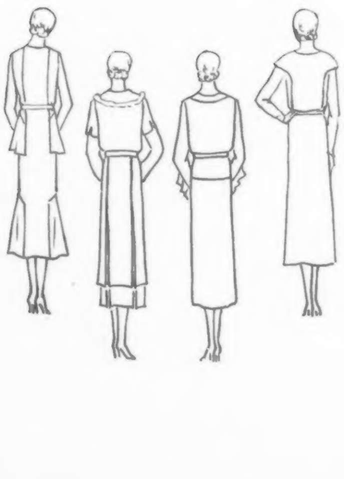


5471 5469 5466 5472



• **Frock No. 5471**—Velveteen, from L. and E. Stirn, is used for this one-piece frock with the very smart peplum flared at the sides and with skirt inserts echoing the flare. Seaming effects front and back panel lines, and there is a belt. The long sleeves are set in. Designed for sizes 32 to 40

• **Frock No. 5469**—Fur bands—the smartest of all trimmings—border the chic bib collar of this tunic frock of velvet from Cheney. There are inverted pleats in the tunic and the lower section. Designed for sizes 34 to 46

• **Frock No. 5466**—This one-piece frock of Canton crêpe from Julius Forstmann has a skirt section, with a yoke and front shirring, joined to the blouse under a belt. There is an applied collar. Designed for sizes 32 to 42

• **Frock No. 5472**—A front peplum and a loose back blouse panel cut in one with the wide collar are interesting features of this frock of crêpe ononda, from Onondaga. A girdle ties at the front, and the sleeves are set in. Designed for sizes 14 to 20

OUTWITTING THE COST OF CHIC

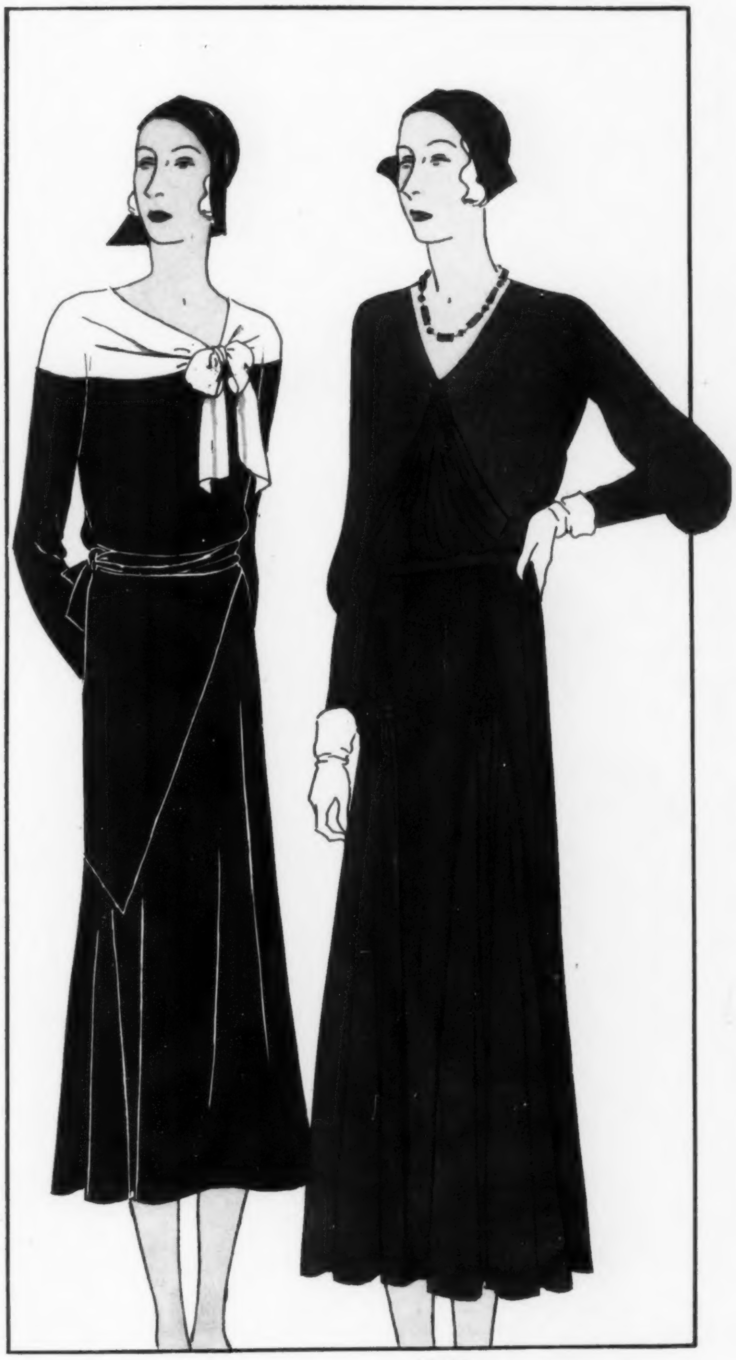
BY DESIGNS FOR PRACTICAL DRESSMAKING

THIS game of outwitting one's bank-account is becoming a national pastime. It's an exciting one—especially when clothes and chic are at stake—, and, to play it, brain-work is a necessity, and hand-work a tremendous help. For there is no better way of apparently doubling a moderate clothes' budget than by wielding a needle oneself.

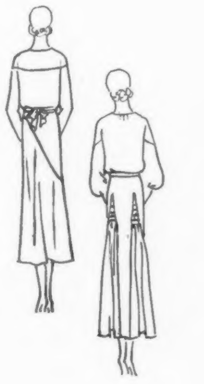
Whether one follows the fifty-fifty philosophy of purchasing half and making half the wardrobe or makes it entire, a few points must be kept in mind. For there is real and false economy even in these matters. If the restrictions of a limited income are to be safely hurdled, every sewing attempt must be a sewing success. Makeshifts, efforts to use less fabric than required for a given pattern, combining new fabrics with old, these little false economies may frustrate all one's efforts.

Like a general on the eve of battle, the wise woman will lay a plan of action. She will map out a colour scheme, decide which articles she will make or have made, and consider carefully the kind of team-work they will give with the costumes already in the wardrobe or those to be purchased.

This done, she may turn to particular models, and, on these two pages, several day and afternoon dresses are suggested to be worn with one's cloth or fur coat. On the following two pages, the evening mode is summed up in all its glory. There are a long wrap and that delightful 1880 dress **(Continued on page 100)**

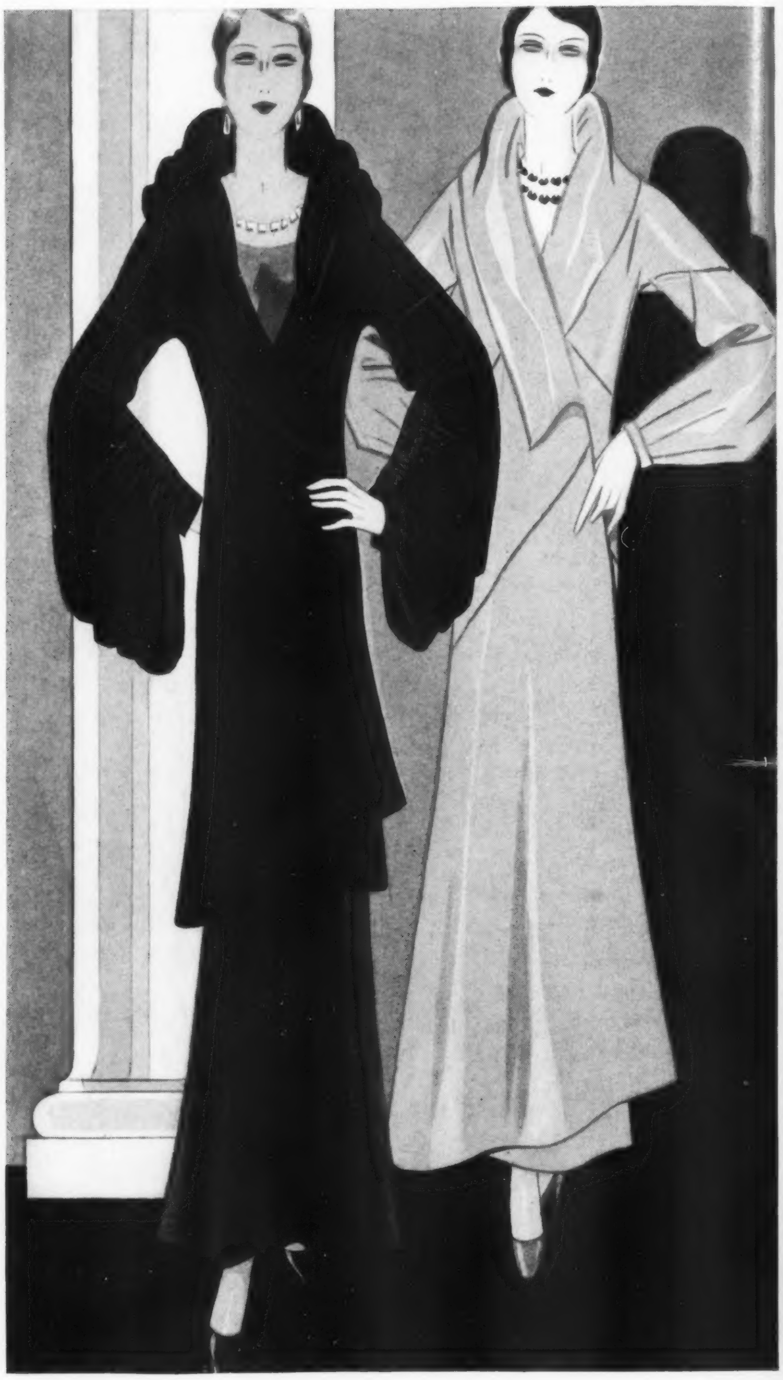


5473 S3467

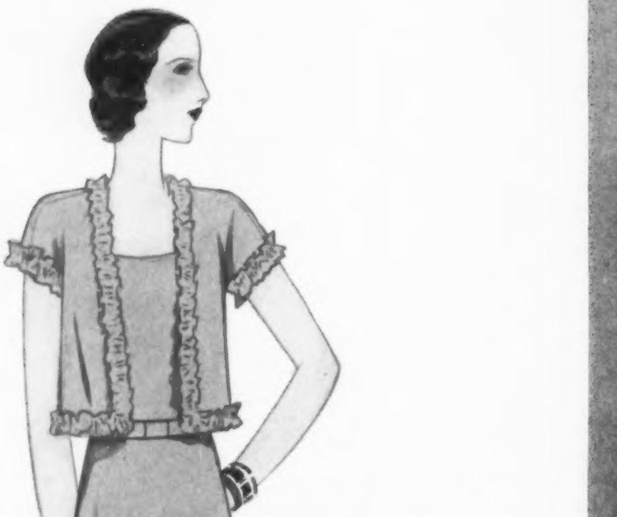


• Frock No. 5473—The dress that is light above and dark below never fails to compliment the wearer and never fails to strike a smart note when glimpsed beneath a half-open coat. This one is of silk crêpe, and the drop-shoulder yoke ties at one side. The skirt is circular. Designed for sizes 32 to 42

• Frock No. S3467—The longer length and the semi-sheer crêpe of this dress identify it as one for formal afternoon occasions. The leg-o'mutton sleeves joined to short kimono sleeves and the groups of shirred trimming on the godets and the blouse are very new. Designed for sizes 32 to 42



5464 S3469

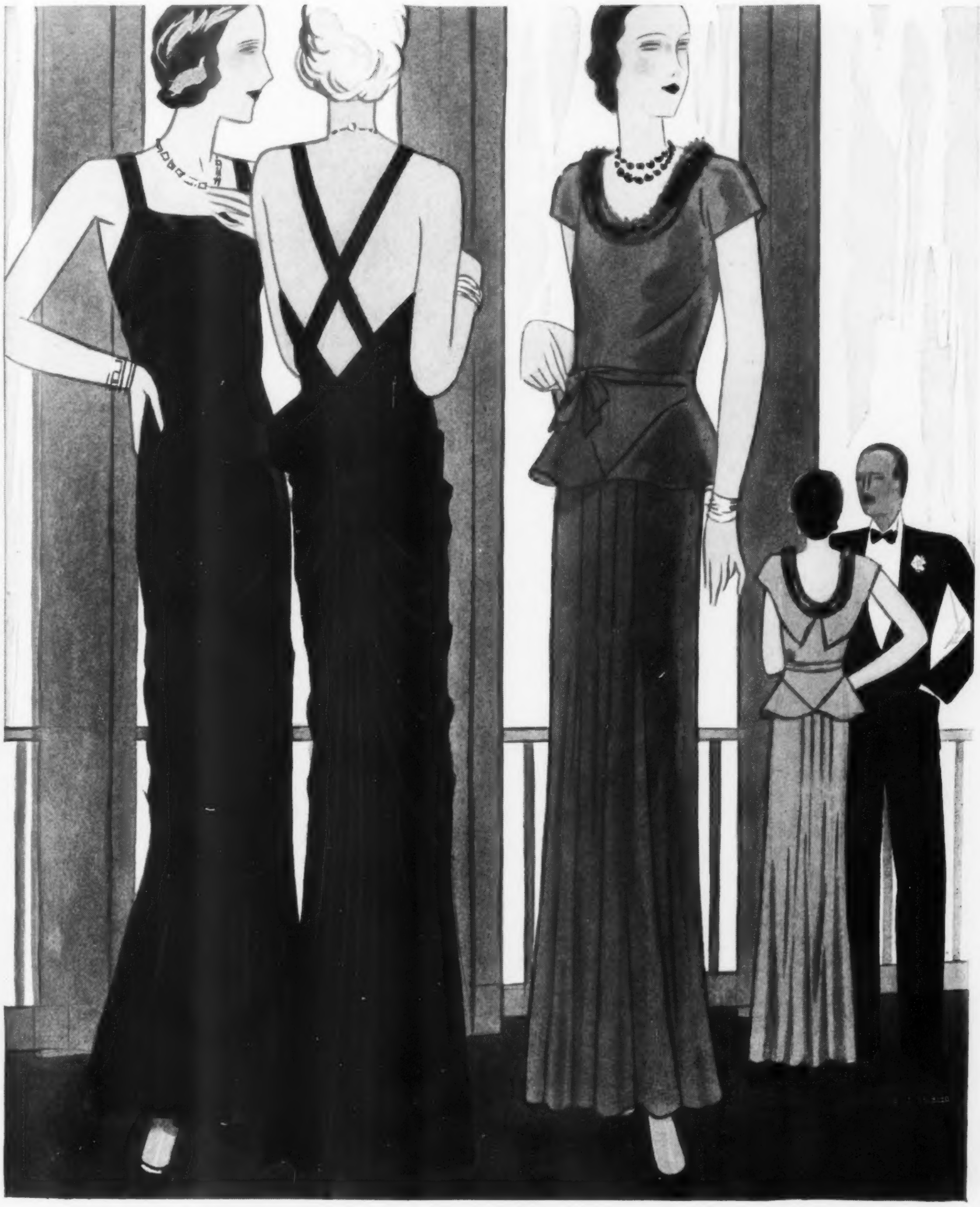


5467

• Evening Wrap No. 5464—Not every evening coat needs fur to achieve luxury. This one gains that end by a flattering collar and unusual sleeves, both of which are finely shirred and extravagantly full. The coat, which is of velvet, is in the smart three-quarters length, with inserted godets at sides and back. Designed for sizes 32 to 42

• Evening Wrap No. S3469—For the opera or parties in the grand manner, the long evening wrap is extremely chic. This one of Erlanger Blumgart's velveteen overlaps deeply and has clever diagonal seamings, a shaped collar, and puff sleeves. Designed for sizes 32 to 44

• Evening Frock No. 5467—Strange as it may seem, Victorian ruchings are turning many a gown into a thing of beauty. This dress of Stehli's flat crêpe with a detachable bolero outlines its triple tiers with ruching (though this is optional). The bolero has short kimono sleeves. Designed for sizes 14 to 20



S3468 5468

DESIGNS FOR PRACTICAL DRESSMAKING

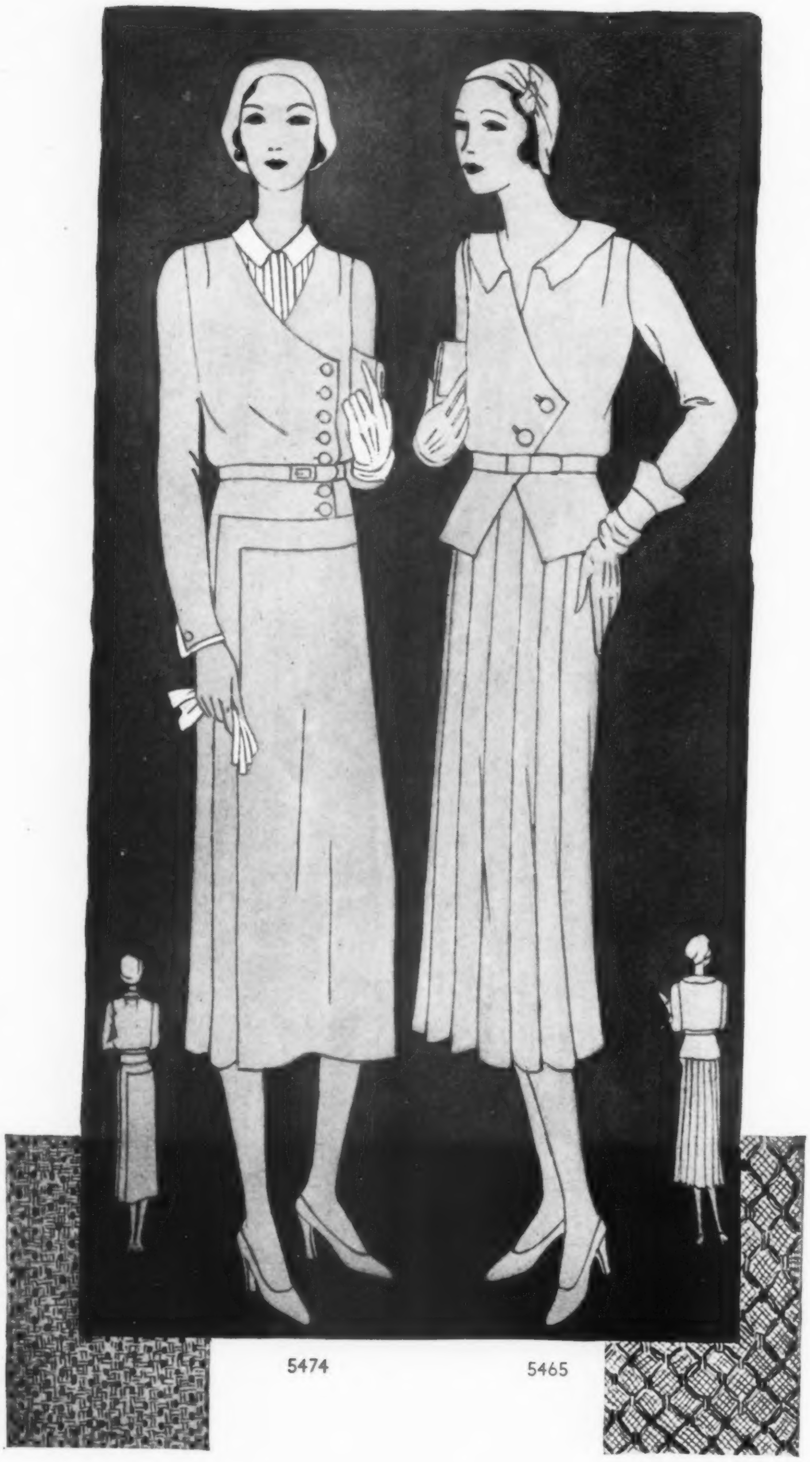
Very new details of the 1930 Mode for Evening

• Evening Frock No. S3468—An 1880 bustle-like chou on the skirt—1930 bathing-suit straps on the décolletage—these are charming inconsistencies that the débutante or post-débutante will take up this winter. Exactly how appealing they are may be seen from the two views of the model, of Lyons velvet from Cheney, shown above. The circular skirt features a draped tunic with a shirred chou finish at the back. The design includes short, separate, pull-on sleeves. Designed for sizes 14 to 20

• Evening Frock No. 5468—Ingénue, but not too ingénue, is this frock of velvet with its modest décolletage, its short kimono sleeves that are cut in one with the collar that outlines the U neck-line in back, and its tiny peplum so reminiscent of other days. The circular skirt, pleated at front and back and joined to the blouse under the peplum, hangs straight when not in motion, flaring gracefully when the wearer moves. Designed for sizes 32 to 40

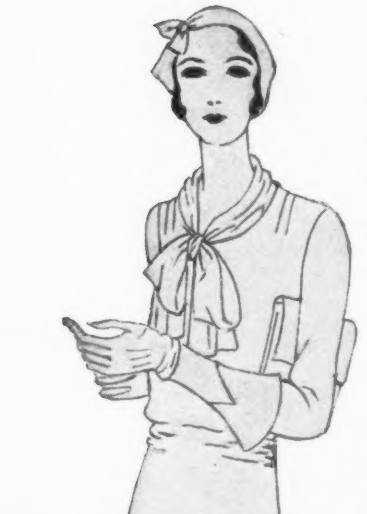
DESIGNS FOR PRACTICAL DRESSMAKING

Three Distinctive Runabout Frocks



5474

5465



5470

• Frock No. 5474—A smart example of the very wearable runabout frock is this model of jersey from Wyner or of a novelty weave like the Forstmann sample shown in detail at the left, above. The sectional skirt has pleats, and the gilet is of handkerchief linen. Designed for sizes 32 to 44

• Frock No. 5465—This two-piece frock may be made of a knitted fabric like the sample shown in the insert above, which is from the Security Mills, or of wool crêpe baroca from Julius Forstmann. The jacket blouse has a smart buttoned closing, and the skirt is pleated. Designed for sizes 14 to 20

• Frock No. 5470—Crêpe faille from Louis Roessel fashions this two-piece frock with a tunic in three-quarters length that features the flared silhouette by means of the flounce that lengthens the upper section. The separate scarf may be tied high about the throat, and the sleeves have gauntlet cuffs. Designed for sizes 32 to 42

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Such Pea Soup as only Campbell's French chefs can make!

In the home where high social standards prevail, Campbell's Pea Soup does a double duty.

It is blended with such a truly French distinction, that the hostess is proud to have it as her unfailing adjunct.

It is so rich in the wholesome vegetable food, so important to the growing child that it is considered by many to be an indispensable item for the family table.

And when creamed, according to the simple directions on the label, Campbell's Pea Soup is all the more prized both for its delicate, appealing flavor and its exceptional nutriment. 12 cents a can.

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Celery
Chicken
Chicken-Gumbo
(Okra)

Clam Chowder
Consommé
Julienne
Mock Turtle
Mulligatawny
Mutton
Ox Tail

Pea
Pepper Pot
Printanier
Tomato
Vegetable
Vegetable-Beef
Vermicelli-Tomato

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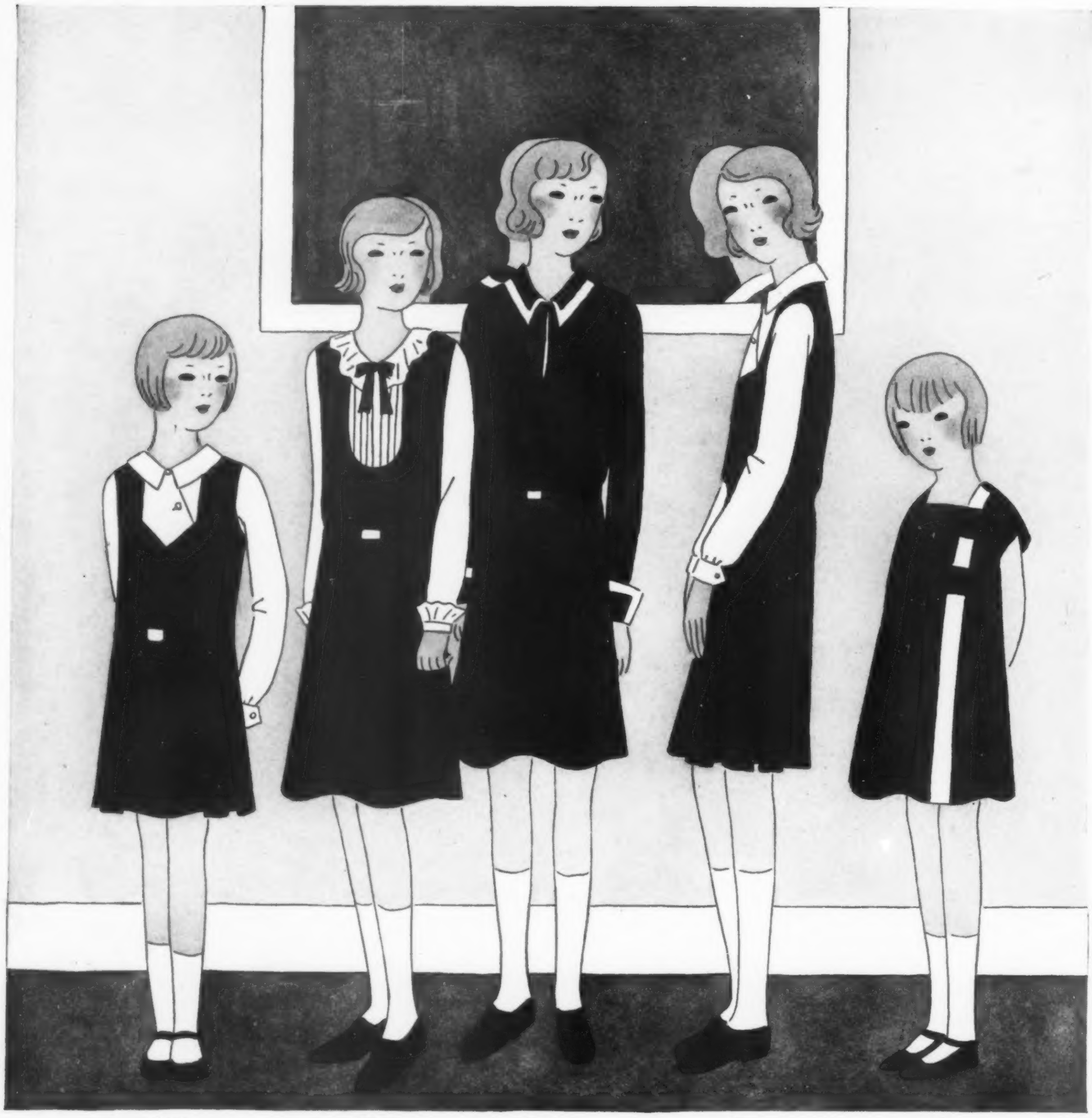
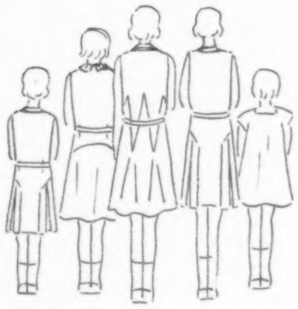
SOUP
CAMPBELL SOUP COMPANY

MEAL-PLANNING IS EASIER

WITH DAILY CHOICES

FROM CAMPBELL'S 21 SOUPS





Frocks that lead their class

DESIGNS FOR PRACTICAL DRESSMAKING

- Jumper Frock No. 3111—This jersey jumper frock (shown at left and next to right) is worn with a blouse of batiste. The skirt has inserted box-pleated side sections. Designed for sizes 6 to 14
- Jumper Frock No. 3114—Wool crêpe fashions this one-piece jumper frock with a circular skirt section. The silk crêpe blouse has a tucked front and a circular collar and cuffs. Designed for sizes 6 to 14
- Frock No. 3112—Contrasting silk crêpe trims a wool crêpe frock, with double collar and cuffs. The slightly circular skirt joins the blouse section in a pointed outline. Designed for sizes 8 to 14
- Frock No. 3113—Linen is a practical fabric for this frock with contrasting trimming. There are brief kimono sleeves and a double tab closing over a band that extends down one side. Designed for sizes 4, 6 and 8

Patterns may be purchased from any shop selling Vogue patterns, or by mail, postage prepaid, from Vogue Pattern Service, Greenwich, Connecticut; 1196 The Merchandise Mart, Chicago, Illinois; or 523 Mission Street, San Francisco, California; in Canada, 70 Bond Street, Toronto, Ontario. Prices of patterns are given on page 141

FLEUR BIENAIMEE

(*Beloved Flower*)

FLEUR
BIENAIMEE
HOUBIGANT
FRANCE

A NEW FRAGRANCE CHARMINGLY PRESENTED

t SIX, TEN *and* EIGHTEEN DOLLARS *the flacon . . . . purse size:* ONE DOLLAR

ace powder: ONE DOLLAR . . . .

HOUBIGANT

PARIS

"LE PARFUM CONNU" DE MOLYNEUX PARIS
"LE PARFUM CONNU" DE MOLYNEUX PARIS
PRICE $ 10

KNOWN IN EUROPE AS "LE NUMÉRO CINQ"

"the world famous perfume in the silver grey box"

MOLYNEUX
PARIS

41 West 57th Street New York City
obtainable in all the best shops

BARNABA

Claudia Roman Cream, a many-purpose preparation for beautifying the skin, is based on a formula used by the daughter of Mark Anthony in the fifteenth century. It is accompanied by a cleansing cream and an astringent in effective pottery jars; from Stern

ON HER DRESSING-TABL

COSMETIC colours are of the greatest importance to a final appearance, yet an amazing number of women err in selecting their make-up shades. This is due mainly to the fact that a colour that looks attractive in its container is not always successful on the face. The danger is in buying what we think becomes us, rather than what really suits our colouring. A simple and most effective device for obviating this tendency has been introduced by the maker of Christy cosmetics in the form of a chart. On this chart are lipstick and rouge shades ranging from orange through purple and powder shades from pink through ochre. Holding these variations of colour against unrouged lips or cheeks or unpowdered skin (the hollow of the shoulder is the best for this latter purpose) provides a most effective method of finding what cosmetic shade really complements one's own colouring. The shades in the chart are duplicated in the Christy cosmetics, lipstick, rouge, and face powder. The lipstick in this series is remarkably indelible, so much so, indeed, that it is advisable to go over the lips, removing any irregular tracing with skin tonic, since, once it becomes "set," it is there to stay! The cream rouge, which is water-proof, has the quality known as "draw" that makes it blend easily into the skin. Christy cosmetics can be purchased at the toilet-goods counter at Saks-Fifth Avenue, in New York, and in many beauty shops throughout the country.

SOAP AND PINE-TREES

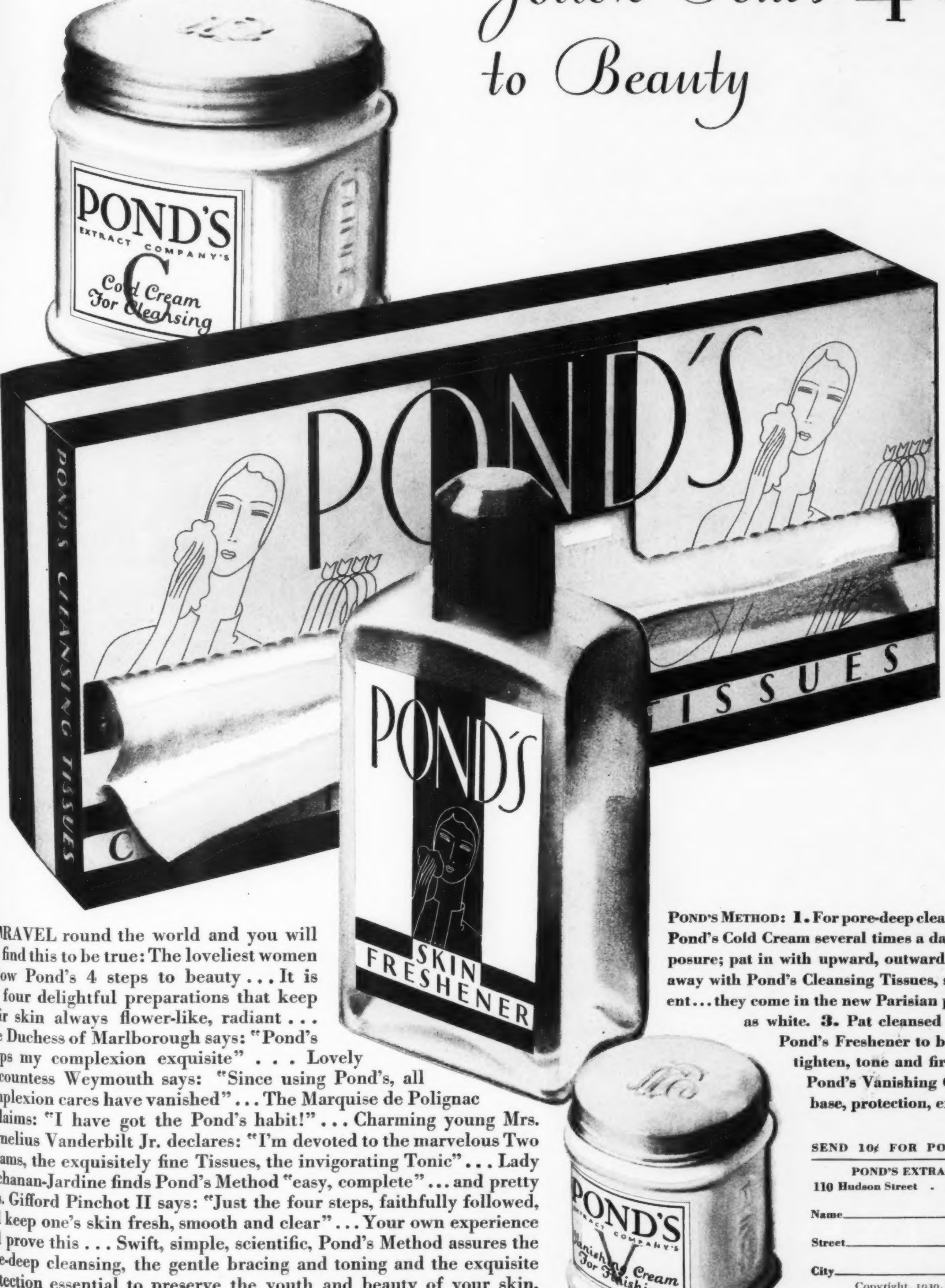
The clean, clear fragrance of the pine is an ideal odour for a soap, and one that embodies it perfectly is the Pine-Tree Soap made in Newport, New Hampshire. This is a delightful green in colour and lathers into a luxurious, zestful lather that keeps the pine fragrance in every bubble. It can be purchased at the toilet-goods counte in many of the large shops.

A lipstick that is so subtly perfume that it keeps a delicate fragrance long as it is on the lips has recent been introduced by Ybry. It is of excellent consistency that gives a so moist appearance to the lips, yet it h great lasting qualities. It also helps prevent the lips from becoming cha ped or dry. The Ybry lipstick is ma in five well-chosen shades and encas in smartly simple modern containe in a variety of colours. It can purchased at the toilet-goods counte in shops throughout the country whe good cosmetics are sold.

A SHAMPOO TREATMENT

While every one realizes the be fits of an oil treatment before a sha poo, whether it is given at home or a salon, elements of time and trou frequently present difficulties in hav such a treatment regularly. A prepa tion known as "Olea" has rece been introduced by the Hair Resea Laboratories that is a shampoo oil treatment combined. This is simple to use, as it is applied to scalp as an oil would be and allo to remain on for about ten min Then, when the hair is dampened, abundant lather is created by rubbi the scalp. This cleansing lather easily rinsed from the hair, and soap is necessary. Aside from its be fits to the scalp, it helps to incre sheen and lustre in the hair and beneficial in counteracting any dry in permanently waved hair. T shampoo is simple and efficacious use at home and requires but a time longer than an ordinary sham when given in a shop. "Olea" is in many of the good hair-dressing lons, or it can be purchased at toilet-goods counter at B. Altman Company in New York City.

The Loveliest Women in the World... follow Pond's 4 steps to Beauty



TRAVEL round the world and you will find this to be true: The loveliest women follow Pond's 4 steps to beauty . . . It is the four delightful preparations that keep their skin always flower-like, radiant . . . The Duchess of Marlborough says: "Pond's keeps my complexion exquisite" . . . Lovely Viscountess Weymouth says: "Since using Pond's, all complexion cares have vanished" . . . The Marquise de Polignac exclaims: "I have got the Pond's habit!" . . . Charming young Mrs. Cornelius Vanderbilt Jr. declares: "I'm devoted to the marvelous Two Creams, the exquisitely fine Tissues, the invigorating Tonic" . . . Lady Buchanan-Jardine finds Pond's Method "easy, complete" . . . and pretty Mrs. Gifford Pinchot II says: "Just the four steps, faithfully followed, will keep one's skin fresh, smooth and clear" . . . Your own experience will prove this . . . Swift, simple, scientific, Pond's Method assures the pore-deep cleansing, the gentle bracing and toning and the exquisite protection essential to preserve the youth and beauty of your skin.

POND'S METHOD: 1. For pore-deep cleansing, amply apply Pond's Cold Cream several times a day, always after exposure; pat in with upward, outward strokes. 2. Wipe away with Pond's Cleansing Tissues, soft, super-absorbent... they come in the new Parisian peach color as well as white. 3. Pat cleansed skin briskly with Pond's Freshener to banish oiliness and tighten, tone and firm. 4. Smooth on Pond's Vanishing Cream for powder base, protection, exquisite finish.

SEND 10¢ FOR POND'S 4 PRODUCTS

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Poetic fancy could scarce conceive
modern goddess' feet more exalted

La Valle's classic evening sandal,
made entirely by hand, is presented
for every fashion and festivity by

SAKS—FIFTH AVENUE

LA VALLE
Custom Shoe Manufacturer
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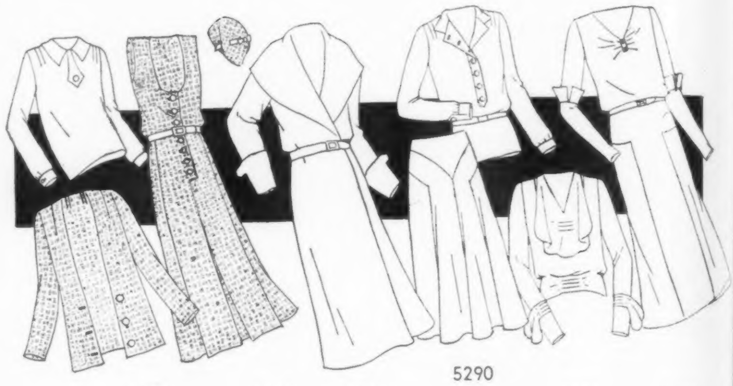
OUTWITTING THE COST OF CHIC

(Continued from page 91)



5462 5375 5411 5290 5426 5371 5442

Ensemble 5462—This ensemble includes a jumper frock, jacket, and blouse. Designed for sizes 14 to 20

Beret Set No. 5375—Two versions of a beret and a brimmed hat included. Designed for head sizes 21 to 24

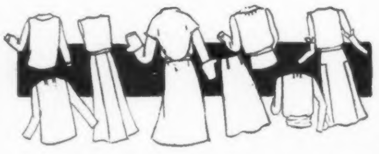
Coat No. 5411—This full-length coat is of monotone tweed. A scarf is included. Designed for sizes 14 to 20

Skirt No. 5290—Circular godets end in wide bands on this monotone tweed skirt. Designed for sizes 26 to 38

Blouse No. 5426—This tailored tuck-in or over-blouse has a buttoned front. Designed for sizes 14 to 42

Blouse No. 5371—For afternoon wear is this chic jabot blouse of satin. Designed for sizes 14 to 42

Frock No. 5442—This crêpe dress has a front and back panel in one with a yoke. Designed for sizes 14 to 20



with the chou back, for grand occasions, and a knee-length wrap and other frocks for dinner and the theatre. On this page is reproduced a veritable triumph in economy and chic—an ensemble appropriate for a business woman's life, for suburban or country wear, or for the college girl. It is so wisely assembled that each item dovetails perfectly with its companion, and the whole makes an interchangeable group of clothes that requires only a simple group of accessories.

Included in the ensemble are a jumper dress with a jacket and beret to match, a blouse to accompany them, a top-coat and a skirt to match, two blouses for this skirt, and a one-piece dress.

Any number of colour combinations suggest themselves for this complete outfit. One might make the jumper and its jacket and beret of dark green wool, the accompanying blouse of white or pale green silk or jersey. The top-coat could then successfully be made of a lighter green wool with a skirt to match, and the one-piece dress would be smart of dark green silk crêpe. The tailored blouse for the separate skirt might be of flat crêpe in beige or "blue fox," the afternoon blouse of pale green or cream coloured satin. Brown shoes, a brown bag, and a brown hat would complete this group.

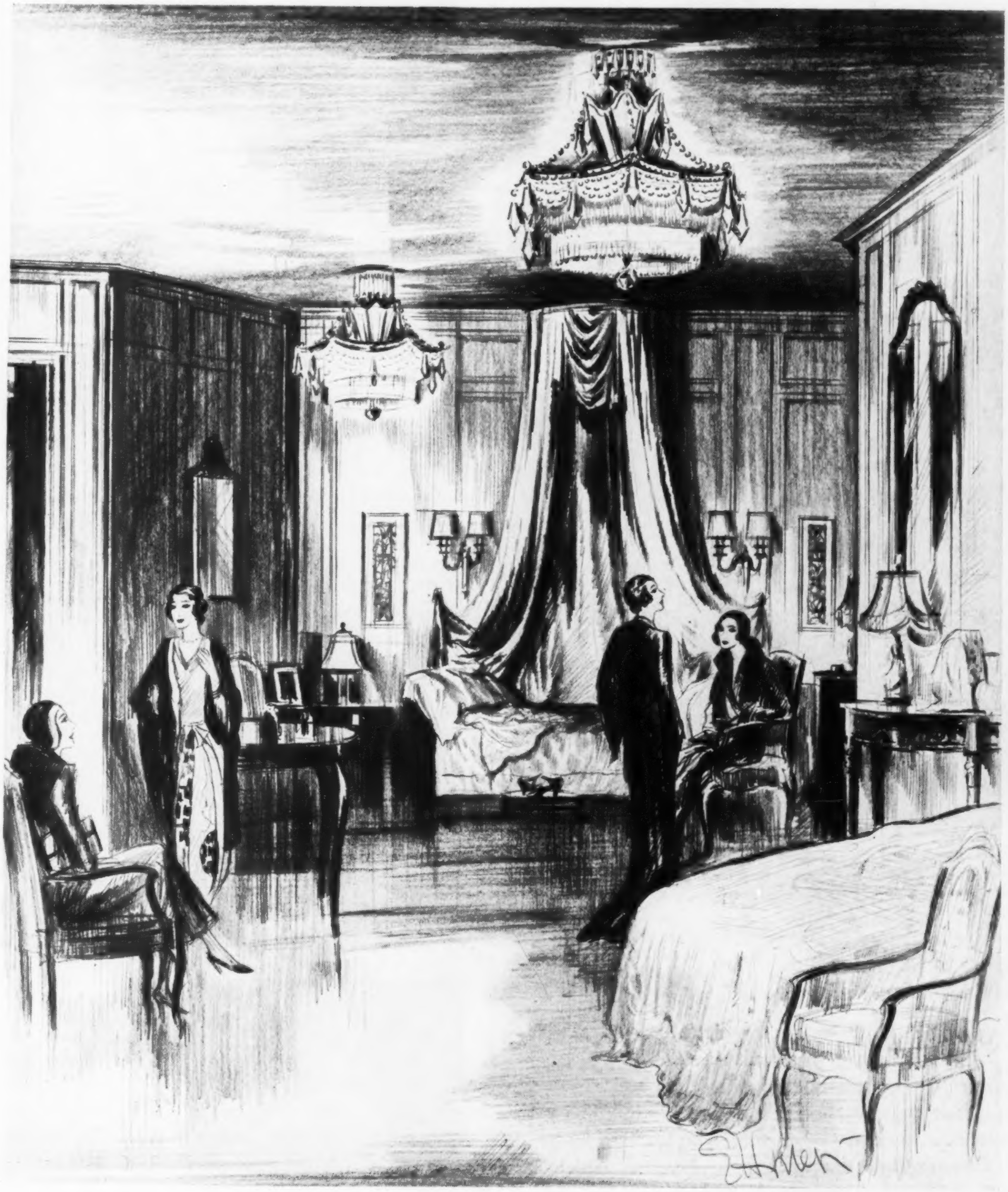
Since brown is a conspicuous success this year, brown might be considered as the theme colour for the outfit. The jumper, jacket, and beret would be effective in a mixed tweed with a fleck of turquoise, rose-pink, yellow, or bright red—depending upon one's choice. The top-coat and separate skirt would be of Patou-brown wool, and the separate dress might be of turquoise, rose-pink, yellow, "blue fox," or bright cardinal red flat crêpe. Whichever of these bright colours is chosen will dictate the colour of one's costume jewellery. Brown shoes, a brown bag, and a brown hat would be a logical choice for accessories.

If one is attracted to the burgundy-red shade that is a leading colour of the season, a top-coat and skirt of this colour would prove an interesting combination with a jumper dress of black-and-white or brown-and-white tweed. A dress of black or brown crêpe—or in the soft shade of rose-pink that goes well with red—would be smart. Black or brown accessories would be determined by the initial choice.

An *Impression*

of Romance en Negligee

AT BERGDORF GOODMAN . . . ON THE PLAZA



This is a tea-gown season! The negligee and lingerie room foams over with French things . . . tea-gowns to give one the air of fairy princess or daring young witch . . . pajamas the colour of peach or blue dawn . . . beguiling French lingerie, mere wisps of beauty embroidered on nothing! . . . exquisite trousseau night gowns . . . breakfast-in-bed jackets . . . light, warm travelling robes. Perfect as Christmas gifts for a friend . . . or one's appreciative self!

BERGDORF
GOODMAN

NEW YORK

More than 400 ring styles in iridio-platinum or gold, jeweled or unjeweled—all readily identified by this tag

This engagement ring at $100 in white gold . . . $150 in iridio-platinum . . . others according to jeweling; the wedding ring, in white gold, $35 . . . in platinum, $60 . . . others $12 to $500.

Your RINGS *are* YOU

Smart, as only Paris design can be, are these new creations Styled by Traub . . . every ring exquisitely hand wrought in the finest of precious metals; every diamond of perfect quality. Your engagement and wedding rings will be with you always . . . part of any costume you wear . . . part of YOU. Choose them for quality and value, which are guaranteed by the Traub trade mark. And remember, Genuine Orange Blossom, sold by the better jewelers everywhere, costs no more than inferior imitations.

Our interesting booklet, "Wedding Ring Sentiment", free on request. Ask your jeweler, too, about the new vogue in scarf pins.

TRAUB MANUFACTURING COMPANY
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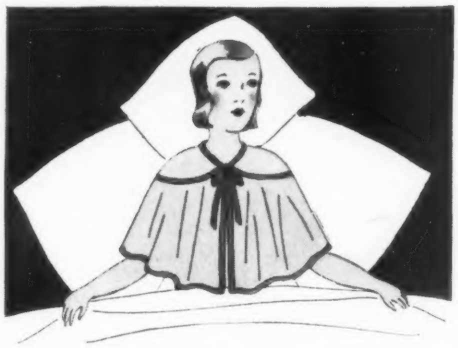
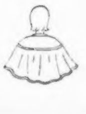
TRAUB

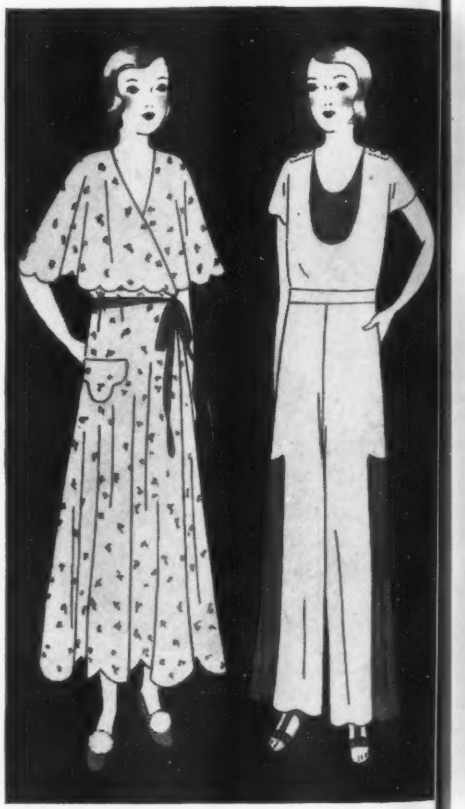
No Ring Without This Trade Mark Is Genuine Orange Blossom

TRADE ORANGE BLOSSOM MARK

YOUTHFUL COSTUMES FOR HOURS OF RES

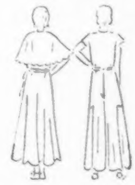


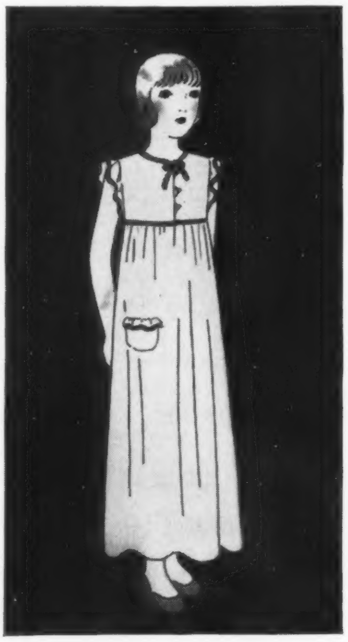




Bed Jacket No. 3107—Crêpe de Chine is the fabric used for the circular bed jacket illustrated above. Designed for sizes 4 to 14

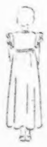
Néglicé No. 3108 At the right is a sleeveless challis négligé with a cape and a circular skirt section. Designed for sizes 6 to 14

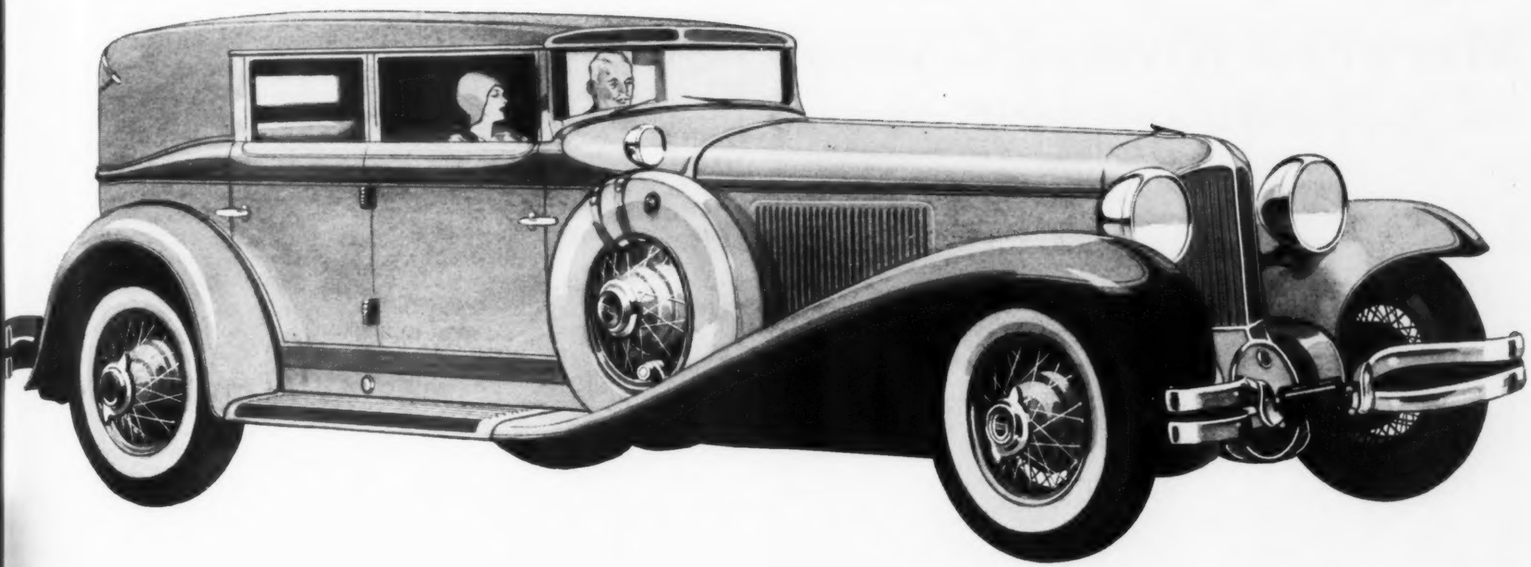




Pyjama No. 3110 The pyjamas, above, are of silk radium, with a drop-seat back and inserted sections. Designed for sizes 4 to 14

Nightgown 3109 The gown at the left has a gathered skirt section. Sleeves are optional. Designed for sizes 4 to 14





A new *kind* of motoring

EVERYONE concedes that nothing less than a totally new kind of motoring could make possible the successful invasion of the Cord into the fine car field.

It is self-evident that the exclusive advantages resulting from front-drive construction are obtainable in no other way. Particularly is this true of its maneuverability, the way it holds the road, and the relaxation possible in the rear seat. If you have never ridden in the rear seat of a Cord we promise you a revelation. Select a route with which you are familiar, one over which you have ridden many times, and ride in the rear seat of a Cord over this route. We leave the verdict entirely to you. After such an experience you will be eager to learn more about this car, why it performs differently, why it "feels" different and why it gives you a renewed zest in motoring.

It is a matter of record that no new car was ever built with greater care, and with more extreme measures to insure its quality than were taken by the builders of the Cord. But our vigilance did not end with the Cord's introduction. Since then owners have been regularly canvassed for their opinions. A continuously improved car is the result.

Today the Cord is an even more efficient, an even more quiet, and an even more refined car than the ultra standard that it inaugurated.

SEDAN $3095 . . . BROUGHAM $3095 . . . CABRIOLET $3295 . . . PHAETON $3295 Prices F. O. B. Auburn, Indiana

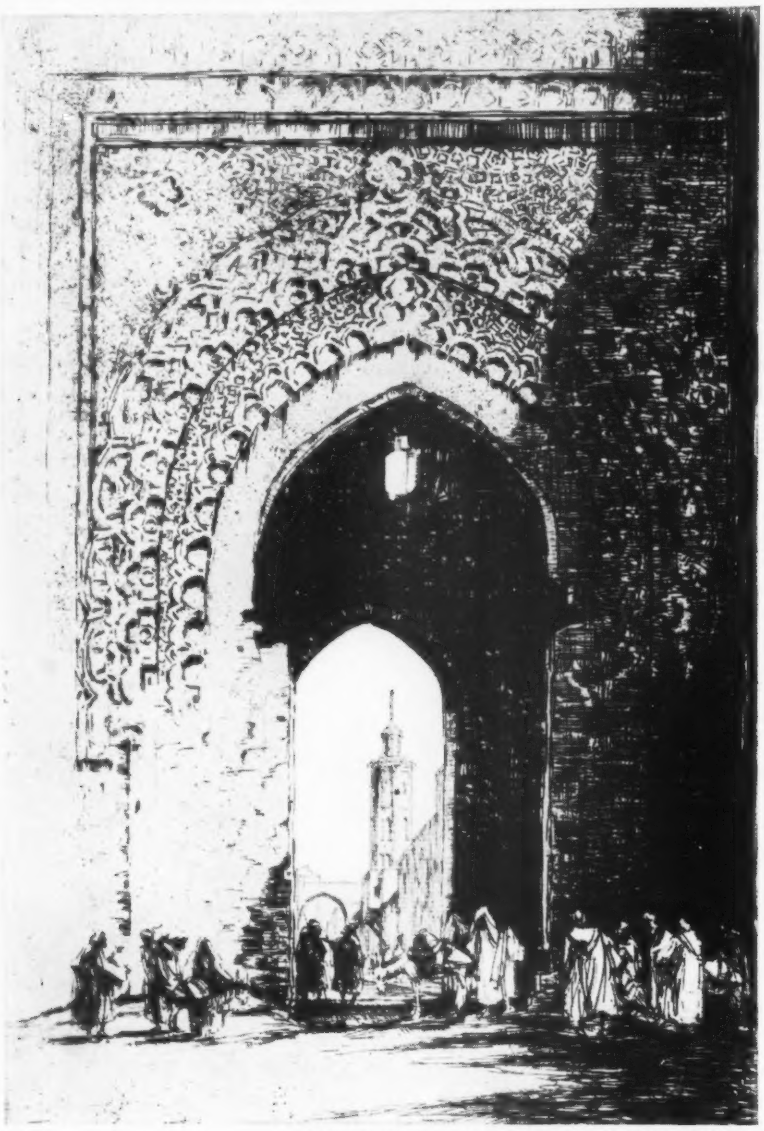
Equipment other than standard, extra

AUBURN AUTOMOBILE COMPANY · AUBURN, INDIANA

CORD FRONT DRIVE

Three 30-DAY Mediterranean Morocco-Riviera Cruises

The Continental's Winter Playground



ETCHING OF THE CHELLAH, RABAT BY W. DOUGLAS MACLEOD

THIRTY-DAY "Mediterranean-Sahara-Riviera Cruise" with live young moderns, off for the sun by the South Atlantic . . . circling the azure sea at its smartest . . . eight ports » » Not a dull moment, the "*France*" starts her gayety with her engines . . . Casablanca for a Moroccan interlude, Oasis, Sultan's paradise, the winter capital of modern sun-worshippers . . . gay Algiers and the Garden of Allah . . . Italy at its loveliest . . . the Riviera and Roman France when the sky that arched over the Caesars is blue with the first spring days » » The freedom of independent travel with unlimited stopovers, or return via Havre or Plymouth . . . a ship that is the last word in luxury and chic.

"France", January 10, February 14, March 20

"Barbary Land Cruises" through Morocco, Algeria and Tunisia . . . a fleet of high-powered motor cars . . . 57-day itinerary **$1750;** 13-day itinerary **$200.**

Sixteen-day West Indies Cruise by "Lafayette", December 20 to January 5

French Line

Information from any authorized French Line Agent or write direct to 19 State St., New York City

WHISPERS TO A GIRL WITH NOTHING A YEA

(Continued from page 83)

bolero could not be made of fresh fur, he will make you a smart muff from the scraps. He is clever at duplicating anything you show him.

Another dodge that has been worked successfully by a bright young thing is to turn two or three of her light crêpe summer dresses into tunics, to be worn over a dark skirt. Two of these were in white, one in peach, of simple design. She had the skirts shortened and now marches in the forefront of fashion clad in this smart regalia. Good seamstresses to do this work and make the skirt are Mrs. Ita Cafferty of Eighty-First Street, Henrietta Hagenbach, of 169 Manhattan Avenue, and Jeanne Grebere, on Lexington Avenue. These are clever dressmakers who sew well and inexpensively.

ECONOMY IN BLOUSES

There is no more practical and becoming costume for the office hours of a working girl than the dark skirt and a variety of blouses. To acquire the latter, there are two good methods. One is to watch for blouse sales in the good shops. Smart shops often sell off the remains of a stock of charming blouses at a fraction of their original prices. The clever girl watches the news-papers and the shop-windows for sales. The other method is to have some such clever woman as Paula, on Madison Avenue, make you a blouse from a Vogue pattern, a tunic blouse, perhaps, like No. 5436, which is shown on page 104 of the October 13 issue, or a peplum blouse, like those which appear on page 108 of the same issue.

Old evening dresses, charming, but hopelessly short, can have their tops removed and, worn with a pair of trousers, be converted into an amusing pair of pyjamas. One such combination as this was evolved from the top of a low-backed brown-and-pink flowered chiffon evening dress of three years' antiquity, with a pair of brown jersey "gob pants" from Macy's. The chiffon jacket of the dress was worn over the pyjamas, and a large square was cut from the discarded skirt, its edges picoted, and tied to its owner's wrist, as a smart handkerchief. The tops of metallic evening dresses combine very well with satin trousers, and the remaining metal cloth may be transformed into Greek evening sandals by the Columbia Shoe Company on Lexington Avenue, who make some of the best shoes in New York for comparatively small cost. Comparatively, that is, to other excellent custom-made shoes.

Dyeing is an old dodge, but a good one. Nearly every coloured evening dress on earth can have two lives, one in its original shade and one in black. What is less well known is the potentialities of dyeing tweeds. Now that black tweed is smart, many a mottled, badly spotted suit or dress that you are thoroughly sick of can be revived with a dip in the dye pot of a reliable firm. Vogue recommends Madame Cangrand, on Fifty-Third Street, and Saint Denis, on Lexington Avenue, for inexpensive and trustworthy dyeing.

As for cleaning, it plays an enormous part in any clever woman's wardrobe. The worst economy on earth is to w clothes that need cleaning. Keep your dresses looking fresh and in pl and make up the expense in some oth way. The difference in your appearan is poles apart. For very simple clea ing, Vogue recommends the real eco omy of employing the United Vale who are phenomenally cheap. For yo best things, and clothes difficult clean, the firms mentioned in the par graph above are reliable.

If, like so many erstwhile deb tantes, you have an abandoned whi bunny coat lurking about the recess of your closet, there is still a little we to be got out of it. In Paris, Vog saw a silver lamé evening coat lin with *pink* bunny with ravishing fect. Bunny, apparently, takes to dy ing as well as it does to cleaning, an something of this sort can be effect for you through the agency of dye and furriers.

Another Paris note that turns itse into an economy is the fur-edged sca that Molyneux is showing with many of his new dresses. It may be jersey tweed, to match a frock edg with flat fur, or wool crêpe edged wi fox. This scarf is nearly two yar long, half a yard wide, and edged wi a strip of fur three inches wide. It worn gracefully thrown around yo neck, centre in front, ends behind, an lends itself to all sorts of person draping. It takes the place of a f scarf to the impecunious, while loo ing much newer and smarter. Yo really ought to be able to make th yourself. Fur may be bought in stri in many varieties and is to be had Altman's.

THRIFTY PHILOSOPHY

Hats had better not be economiz on too strictly, since cheap felts so look scrubby and presently on fingers go through in putting the h on. Still, one need not pay vast pric for excellent hats. It will interest th young and the romantic to learn th Lucrezia Bori gets her hats at a sh called Eleanor, and that the hats s for around twenty dollars.

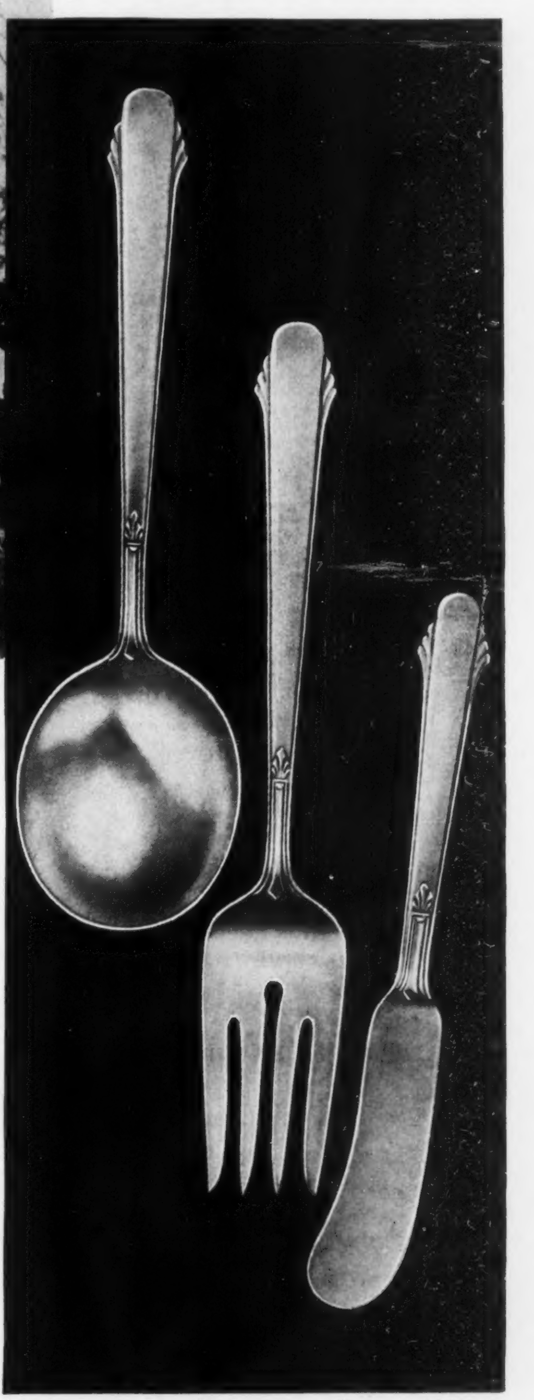
But, of course, some clothes m be bought, even by the nothing-a-ye girl, and the question of what the shall be should be a matter for lo and contemplative thought. A defin colour scheme should, of course, b adhered to, and you should bring yo present wardrobe into this consider tion. If all your clothes are in brow and beige, you can not all at on launch joyfully into an orgy, even very modest orgy, of smart black. I on the other hand, you find that yo have one or two complete costumes i brown, and a few odd beige acce sories, you may safely buy a bla dress or two to combine with th beige things. But always comple all present costumes—renewing glov substituting a new hat, finding sho for it—before you branch off in new things.

Final hints are to remind you th it is a false economy to leave jewellery lying around, unsmart, of date, unworn. If you will take th valuable, but unwanted objects Cartier's or Mauboussin's, you c often effect remarkable changes.

The Sport Royal inspired Gorham's new 1931 Sterling "THE HUNT CLUB"

The Norfolk Hunt, in brilliant scarlet and apple-green colors, rides to hounds under the distinguished leadership of Henry G. Vaughan, Esq., M. F. H.

The individual salad fork, butter spreader, cream soup spoon, in the new "Hunt Club" pattern indicate the distinction of the 1931 Gorham. Notice the graceful fluting and exquisite proportions of each beautiful piece.



Smart as a Hunt Breakfast · · · being competed for by Four Famous Hunts

- **NORFOLK**
- **HARFORD**
- **MIDDLEBURG**
- **ONWENTSIA**

THE HUNT, the sport royal, has always carried with it the tradition of elegant, finished hospitality.

This high tradition has inspired Gorham artists to create a very sophisticated new sterling—"The Hunt Club."

Already this richly, brilliantly conceived new Gorham is being used by masters of the smartest hunts in America, men renowned as fashionable hosts.

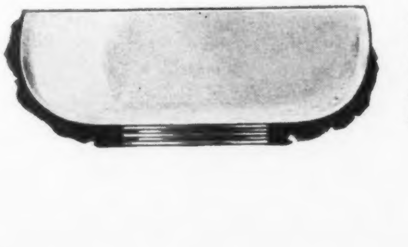
Austin N. Niblack, Esq., M. F. H. of the fashionable Onwentsia Hunt at Lake Forest—Harry I. Nicholas, Esq., M. F. H. of Harford—Daniel C. Sands, Esq., M. F. H. of Middleburg—are using this dignified and gracious new Gorham Sterling on their famous country estates. The four famous hunts are each giving a specially designed trophy in "Hunt Club" hollow ware at prominent events.

And many smart hostesses are buying "The Hunt Club" for town and country houses—finding it perfect for both the intimate dinner and the elaborate large function.

Like hunt hospitality, the new Gorham Sterling has a finished elegance.

Yet it has also the clean, sheer simplicity that is modern in the finest sense.

Gorham's "Hunt Club" is a gift in impeccable taste. It is not expensive, for a complete service for eight—76 pieces—costs only $227. Each piece is identified by the name "Gorham" on the back or base.



(Left) An example of the genius of Gorham design is this striking Hunt Cup, trophy for "The Scamper," open flat race event of the Autumn Meeting of the smart Norfolk Hunt.

Your own jeweler will give you an illustrated 18-page booklet, "The Hunt Club," showing the popular pieces in the new Gorham Sterling. Or, send this coupon to The Gorham Co., Providence, R. I., Dept. L-10

Name____________________

Address____________________

GORHAM

Bijou
"The Jewel of Hosiery"
ROBERT A KAMERON

Off to a Good Start!

The silken clearness of the new Sheer Bijou is off to a start of popularity already accorded Bijou Chiffons and Service Weights.

Arrestingly beautiful — clear as fine glass —with a wealth of wear, Bijou is welcomed by women who select their stockings knowingly.

. . . the newest fall shades — by Grison of Paris . . . . $1.65 and $1.95

BLUE LINE HOSIERY MILLS, Inc.
New York Office and Salesroom
Mills: Denver, Pa. 267 Fifth Avenue

COLOUR WITH ECONOMY

(Continued from page 67)

with a liberal hand. The sudden lift of white satin and white gloves against that black coat that you have been wearing all morning will make you feel like a new woman. You might also get a very simple pale pink or aquarelle-blue crêpe de Chine—a Vionnet type of dress—, for these summer colours are terribly smart and unexpected under black on zero days. One good black hat, were it not for wear and tear, could be worn with all of these. Add a good black purse with a smart jewelled clip, black suède shoes, and you will be fixed for every occasion, with no off-colours hanging limp and unwanted in your closet.

BROWN AS A BASIS

Supposing you have very wisely staked your all on one brown coat. You may very likely be telling yourself that you were a fool, because you can't think of anything in the world except a long series of brown outfits to go beneath it. You have not been a fool. On the contrary, you have been extremely wise, for the colour combinations possible with brown are subtle and fun and distinctly of this year. Try for morning a brown skirt, made of the same stuff as your coat, or a similar wool, with a fine hand-knit lemon-yellow sweater, made if possible like a little short blouse, with a perky frill at the bottom, à la Schiaparelli. Or try a yellow silk blouse cut very simply. A bright red dress—a red with a good deal of yellow in it—is also very smart under brown, under a nigger-brown tweed or velveteen coat, for example. And, for afternoon, a very pale shell-pink crêpe de Chine dress is simply delicious, particularly under a mink or brown lapin coat. When you are having a wool coat made, it is usually well to have an extra skirt made at the same time. With it, you might wear a beige plaid blouse or a patterned blouse in red and yellow autumny tints, or you could have made instead one of those smart half-and-half dresses with dark brown bottom and light honey-beige tops, which give the effect of a skirt and over-blouse. A brown hat and brown shoes and stockings go with all these many different costumes.

Green offers a little less variety. If it is a good rich hunting-green trimmed with brown fur, a brown dress goes well beneath it or a green skirt with a patterned jersey wool blouse. And you might browse about for a lighter green silk dress or another of those half-and-half dresses for afternoon.

If you live in the country and have a bright red sports coat, you might get a very plain black crêpe de Chine or jersey dress, with no doo-dabs or ornaments, and wear it under the coat when you go to town.

To wear under a wine-red coat, about the most amusing thing you can get is a pinkish dress of crêpe de Chine.

The evening situation is more complicated than ever before because, this year, so much of the gown shows beneath the coat. If your combination of colour is a weak and sickly one, the error is about a thousand times more apparent than it used to be, and, while you can, of course, solve the situation by buying a strictly neutral coat, it is also smart in this colourful year to definitely calculate on getting amusing effects with your wrap and gowns. A red wrap complements a black gown or a white gown or a silver or gold gown. Green is divine over white or over a lighter green, black, or the lamés; a turquoise-blue over black or white or a lighter blue. An evening bag that matches the coat is always the most economical, for it follows along with the coat and goes with everything.

OLD THINGS MADE NEW

Sometimes, glancing over the riff-raff of summer clothes, of old berets and polo shirts and blouses, a few good things can be combined and salvaged out of the wreck. An old white blouse can be dyed a hard bright blue or red to wear with the aforementioned black skirt under the aforementioned black coat, with a loose bow tied under the chin and showing when the coat lies open. The exposed neck filled with a bright colour is very smart this year. An old white tweed homespun finger-tip coat might be dyed a bright green and worn over a black wool dress belted with a green belt, which you can transfer to the dress when you take off the coat. An old polo shirt could be dyed fireman-red and worn for the South with a pale, pale grey-blue skirt —or a navy-blue pleated skirt transformed into an autumn costume for the country by the addition of a navy-blue suède jacket and a narrow lemon-yellow scarf and beret. But these are daring and sometimes difficult feats and should never be tried unless the veteran garment is worth it. For the hundredth time, we reiterate our favourite maxim—never match things up to a white elephant. If you loathed a coat last year, you will loathe it all the more heartily this, and the money you spend having a dress made to go with it will probably be thrown in the brook. Be brave enough to admit to yourself that you made a mistake, and pass it on to some one who needs it.

TO OUR CONTRIBUTORS

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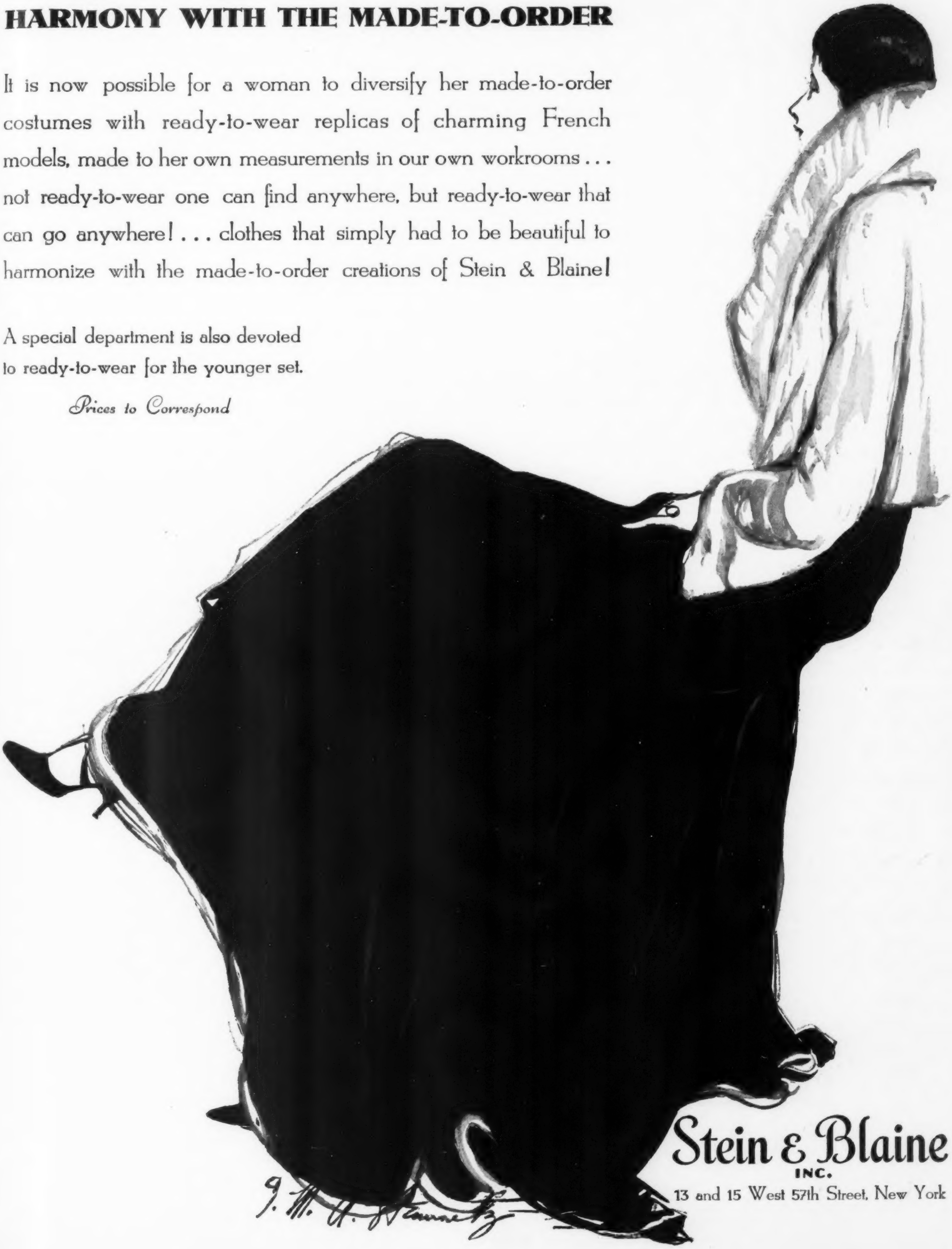
WHERE READY-TO-WEAR IS IN HARMONY WITH THE MADE-TO-ORDER

It is now possible for a woman to diversify her made-to-order costumes with ready-to-wear replicas of charming French models, made to her own measurements in our own workrooms . . . not ready-to-wear one can find anywhere, but ready-to-wear that can go anywhere! . . . clothes that simply had to be beautiful to harmonize with the made-to-order creations of Stein & Blaine!

A special department is also devoted to ready-to-wear for the younger set.

Prices to Correspond



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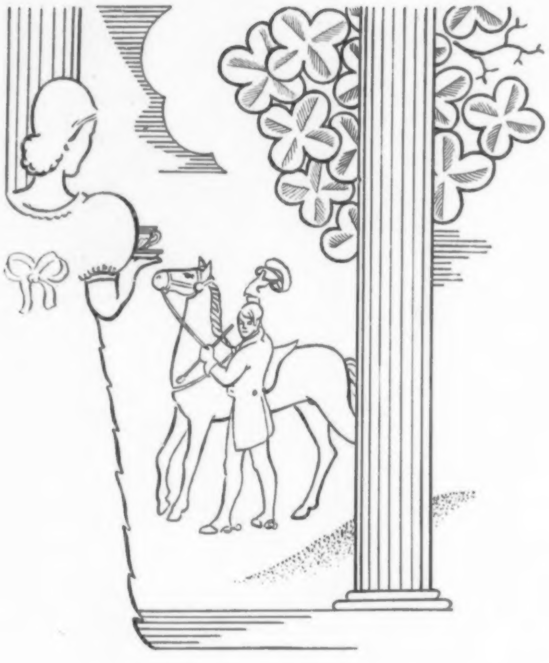
INC.
13 and 15 West 57th Street, New York



. . . *the parting guest*

In the old days the stirrup-cup sped the parting guest . . . a gracious gesture indicative of concern for the guest's welfare to the very last moment.

The smart modern hostess takes leave of her guests of the evening in a way that is equally thoughtful. Just before they leave, she serves them with a cup of some flavorful cream soup, or a bouillon—accompanied by one of the long, narrow, salted crackers.

Hostesses have found that Heinz *Cream* of Tomato Soup is particularly relished. There is a flavor about it—a richness—an enjoyment; it has such a cheerful color—such an appetizing aroma. Every guest is the happier for its flavorful goodness!

The Heinz label on any jar, bottle and can is a sure promise of flavor inside—flavor in its happiest form!

57

HEINZ

THREE OF THE 57 VARIETIES:
Heinz Cream *of Tomato Soup* • *Heinz* Cream *of Celery Soup*
Heinz Cream *of Pea Soup*

©H. J. H. CO. '30

CONSIDER THE CANAPÉ

(Continued from page 75)

delicious. These should be served as soon as they are made—as, indeed, all canapés should—so that neither the toast nor the almonds can become flaccid. Slices of brown bread cut into quarters can be sprinkled with grated American cheese and put in the oven sufficiently long for the cheese to puff, like miniature soufflés. These are dashed with cayenne pepper. Finely chopped pickled walnuts combined with a bit of minced onion have a unique savour of their own.

The diminutive rolls shown in the fourth platter in the panel on page 75 are of brioche dough, filled with pâté de foies gras larded with truffles. While these can be purchased from the Sherry food shop on Madison Avenue, the brioches can also be reproduced in one's own kitchen by following the recipe at the end of this article, supplied by the Sherry chef. When they are to be filled, if none of the luxurious little cream coloured pots of real Strasbourg pâté are immediately available, a purée of pâté de foies gras is to be had in tins at a fraction of the cost and provides a most successful substitute. The cheese mixture that fills the baby patty shells shown on the middle plate in the picture is a blend of seasoned roquefort and American cheese.

TIDBITS ON A TOOTHPICK

An entirely different school of canapés is the on-a-toothpick variety. Almost every one is familiar with the stuffed olive, wrapped in bacon and pierced with a toothpick, and this is without peer when it is perfectly prepared, with the bacon cooked a bit before it surrounds the olive, so it will be really crisp after its sojourn in the oven. A most amusing manner of serving this is with the ends of the toothpicks stuck into a round, rosy apple. This is illustrated on page 74.

Another way to serve this variety is to stick the ends of the toothpicks into a small loaf of bread. A regulation loaf of bread is cut into halves, or thirds, according to the number of olives used, all the crusts are removed from one piece, and the resulting small loaf is then dusted with minced parsley and passed with the appetizers sticking out from it, as they do in the apple, far more fun than merely picking them up from a plate!

A variation of the olive-and-bacon theme is provided by seasoning cream cheese with Worcestershire sauce and paprika, shaping it in small rolls, and wrapping these in thin slices of smoked beef. A toothpick is stuck through each one, and they are heated in the oven just long enough for the salty flavour of the beef to permeate the cheese. Still another of this school is made by encasing a little sausage about an inch in diameter, in very short pie-crust, baking it till the crust is light brown, cutting it down in slices, piercing each slice from the side with a toothpick, and serving them while they are still warm. These remind one, with nostalgic thoughts, of the delicious pasties to be found in the enchanting markets of France.

The last, but, to the hostess in a hurry, by no means the least, school is the ready-to-serve canapés, which may be ordered at a favourite bake shop or kept in tins on the pantry shelves for the emergency that arises in even best-regulated households. In the lower photograph on page 75, four of these varieties are shown, displayed on a single platter for the purpose of photographing, rather than on the separate plates that each variety would occupy when they are correctly served. At the end and next to the right are shown Japanese arrares in square and star shapes that provide such crisp salty bits that people go on consuming them in unknown quantities, as one does salted nuts. These can be purchased in many food shops and safely delivered out of town.

At the right on this platter (shown on page 75) are delicious cheese pastries, and next to the left is another form of cheese biscuits, both from Slama's, the bake shop on Madison Avenue in New York. While these can not be delivered beyond the environs of New York City, the best bake shops in other metropolitan centres offer variations of these themes that are always worth investigating.

The biscuits that come out of tins—and by biscuits are meant the form that is more commonly referred to as crackers—offer unlimited possibilities. Huntley and Palmer's hors-d'œuvre biscuits, ready for any savoury filling, are of short, flaky crust that gives the illusion of being made in one's own kitchen. Peek and Frean have an assortment of "caviar puffs," delicious little biscuits in amusing shapes, hollowed out to hold caviar. Carr's "club cheese" is crisp, cheese-filled wafers, and, to an inveterate biscuit consumer, the "butter puffettes" from this same manufacturer are a very triumph of a biscuit, flaky and delicate. Another epicure's dream of a biscuit is one new to this country, but long famous in England—Romary's "water biscuit." We are advised that this is suitable for cheese, but so flaky a bit of perfection really deserves to stand alone, toasted—as all good biscuits should be—and brushed with butter. The Romary biscuits are available at Maison Glass in New York, and the other varieties—together with many more excellent ones—can be purchased in many good food shops.

BRIOCHE "RILLETTES"

1 Pound of bread flour
1 Ounce of yeast
1 Teaspoonful of salt
4 Eggs
½ Pint of Milk
5 Ounces of butter
1 Tablespoonful of sugar

The milk, one-fourth of the flour, and the yeast are mixed together, and the sponge is set to rise. The eggs, sugar, and salt are then mixed well with the remaining flour, and this mixture is added to the dough, which is beaten until smooth. The butter is added, and the dough is beaten again until it is very light. The final mixture is allowed to rise again. After rising, it is pressed flat and left in the ice-box overnight. It may then be cut into small pieces and rolled into oval shapes. The rillettes are then ready for baking.

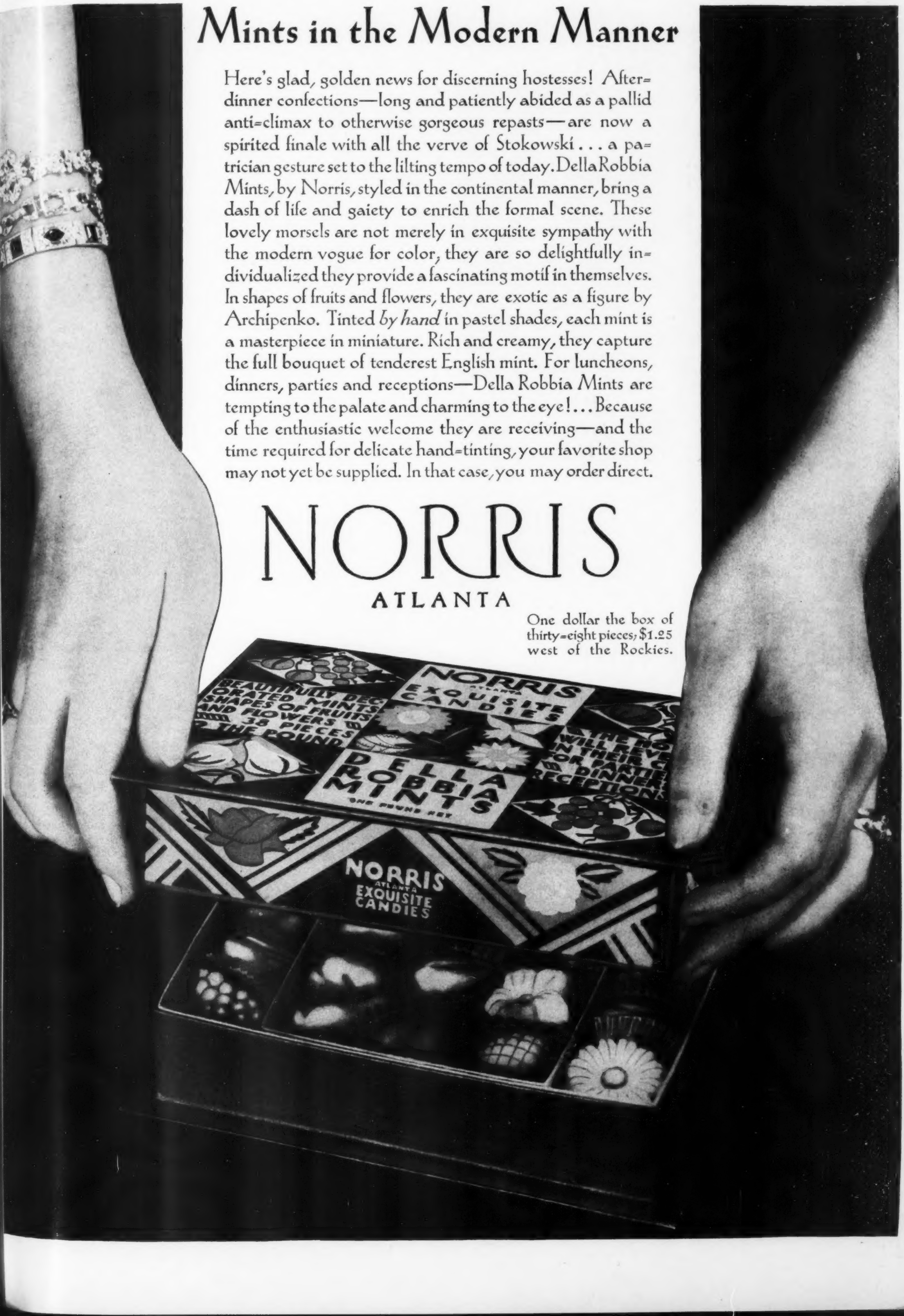
Mints in the Modern Manner

Here's glad, golden news for discerning hostesses! After-dinner confections—long and patiently abided as a pallid anti-climax to otherwise gorgeous repasts—are now a spirited finale with all the verve of Stokowski . . . a patrician gesture set to the lilting tempo of today. Della Robbia Mints, by Norris, styled in the continental manner, bring a dash of life and gaiety to enrich the formal scene. These lovely morsels are not merely in exquisite sympathy with the modern vogue for color, they are so delightfully individualized they provide a fascinating motif in themselves. In shapes of fruits and flowers, they are exotic as a figure by Archipenko. Tinted *by hand* in pastel shades, each mint is a masterpiece in miniature. Rich and creamy, they capture the full bouquet of tenderest English mint. For luncheons, dinners, parties and receptions—Della Robbia Mints are tempting to the palate and charming to the eye! . . . Because of the enthusiastic welcome they are receiving—and the time required for delicate hand-tinting, your favorite shop may not yet be supplied. In that case, you may order direct.

NORRIS

ATLANTA

One dollar the box of thirty-eight pieces; $1.25 west of the Rockies.


BEAUTIFULLY DECORATED MINTS SHAPES OF FRUITS AND FLOWERS 38 PIECES THE POUND
NORRIS ATLANTA EXQUISITE CANDIES
DELLA ROBBIA MINTS
ONE POUND NET
WILL REVEL IN THEIR FOR PARTIES DINNERS RECEPTIONS
NORRIS ATLANTA EXQUISITE CANDIES

Pinehurst hats

fit like a glove

"Temptation" is a delightful, new Pinehurst Hat that is equally at home on the campus or in town. "Temptation" has an ingenious hand manipulated brim which frames the face most flatteringly—and no need to worry about its fitting perfectly, for "Temptation" like all Pinehurst Hats comes in 13 headsizes (6½ to 8), and in all fashionable new colors.

In Fur Felt, Soleil, and Peau de Pêche

Seven-fifty to Ten Dollars

Pinehurst Hats are featured by
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J. BLOOMFIELD CO., INC., NEW YORK
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thirteen headsizes

ANSWERS TO CORRESPONDENTS

Any reader can obtain from Vogue Information Service answers to questions on social conventions, customs, entertaining, and matters of etiquette; on costume and fashion; on household decoration; on shops and wholesale houses dealing in merchandise of interest to Vogue readers, and on other subjects that fall within the scope of this magazine, by conforming to the following regulations.

RULES FOR CORRESPONDENTS

(1) The name and address must be legibly written or printed at the beginning or end of every letter.

(2) In order to answer all inquiries promptly, Vogue suggests that as few questions as possible be asked in any one letter; a reply may be delayed because of the totally unrelated questions contained in a letter, any one of which may require a considerable amount of research to answer it adequately.

(3) Unless specially requested to keep a reply confidential, Vogue is privileged to publish any inquiry and answer that it considers of interest to its readers.

Mrs. G. B.: My daughter is just fourteen; she is five feet, one-half inch tall and weighs ninety pounds. How many inches from the ground should the skirts of her street dresses be? Her party dresses? What is the correct height and type of heels for dress and every-day wear? Her hair is long and curly. How should it be worn? She prefers a knot.

Ans.: Between twelve and sixteen, so much depends upon a girl's figure and type that no definite rules can be given. She should wear her skirts as short as looks well. If she begins to seem ungainly with very short ones, or if they seem inappropriate, they can be lengthened slightly. Low French heels would be suitable for party wear and rather low solid leather heels for the street. If she looks rather old for her age, she might do her hair in a knot, particularly as she prefers that. However, we feel that a knot is old and that there are many young and charming ways to wear one's hair these days. We suggest an experiment. The long-short hair ending in soft curls, or held back by a barrette, is flattering and youthful. Why not try this?

Mrs. J. R.: I intend to wear mourning for a year. How soon may I mix black and white? How long should my husband wear a black tie? How long should I use black-bordered paper and cards? Should my bathing-outfit be in black entirely or can it be in black and white? My riding-habit is grey, with a black arm band. Is a grey hat allowed with it? Can I wear my black seal coat with mink collar and cuffs this winter? (Continued on page 143)

TIPS ON THE SHOP MARKET

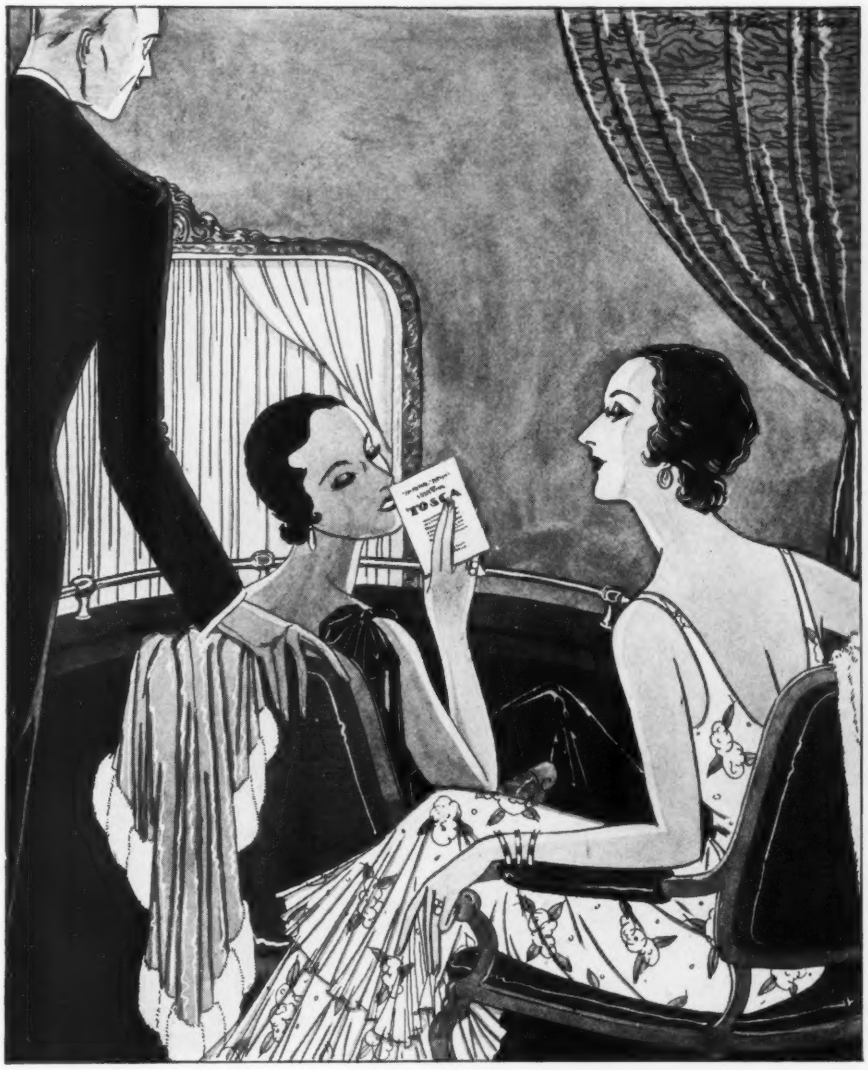
(Continued from page 89)

with smashing success. It is all divided into small special shops—of the "intimate" variety—the sports shop, the dress shop, and a lot of others.

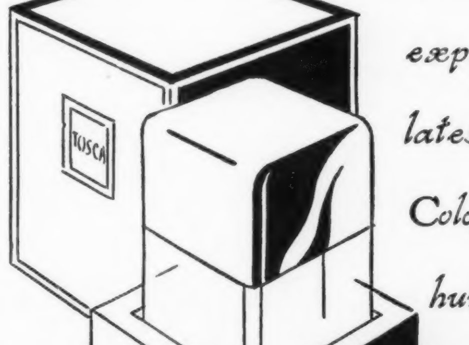
• Jessie Franklin Turner, having moved her custom-made shop over the hills and far away up-town, her old shop, still under her supervision, now sells ready-to-wear clothes for about the prices that débutantes can pay. It is called the Winifred Warren Shop. It still has the crafty silver-and-green-and-black salon that was there before, and I can just see débutantes with avid eyes, smoking cigarettes and lying on the small of their backs on the silvery chairs and sofas. The clothes have both wham and the proper restraint for a first season. One brown coarse net evening frock has the simple manner becoming to girls with pretty backs, and this dress will pack and pack without ever mussing. A black velvet dress with a tiered skirt ought to be very becoming. But I was bowled over by some little dyed lapin jackets: a yellow one with a black lining; a dark green one; several in different shades of beige. But the most devastating of all was a bright crimson lapin jacket for evening. I know just how you feel: crimson lapin indeed! But it really is amusing and would look charming on a Bright Young Thing.

• Saks-Fifth Avenue has some black suède gloves with white stitching that are full of cuff, to go over the sleeve of your dress. With the black-and-white tweeds that are so particularly inspired this year, these gloves would be the perfect finish.

• Jewellery may be divided, roughly, into three classes: the real thing, imitations of the real thing, and semi-precious stuff that lights out for itself and doesn't imitate anything. Like the famous little girl, when this latter is good, it is very, very good and when it is bad it's horrid. Olga Tritt, in the Heckscher Building, makes the very, very good variety. Many of her things use precious stones in a barbaric fashion. She has an antique Russian collar made of flawed emeralds and irregularly cut diamonds, tinkling with rough emerald drops. This is fantastic and perfectly beautiful. Another necklace has triple strands of emeralds, pearls, and onyx held by a medal of rough irregular diamonds. A Babylonian necklace is made of round robin's-egg blue disks strung together. A long necklace is made of crystals carved in the shapes of elephants, Buddhas, fishes, and every animal imaginable. There is a great deal of old English paste jewellery in her collection, charming and quaint, and a lot of bracelets made of irregular pearls and emeralds. You have to be pretty fascinating to get away with this sort of thing, but, if you are, have a few barbaric tea-gowns and wear any of these—the effect would be colossal.



The Perfume of Romance

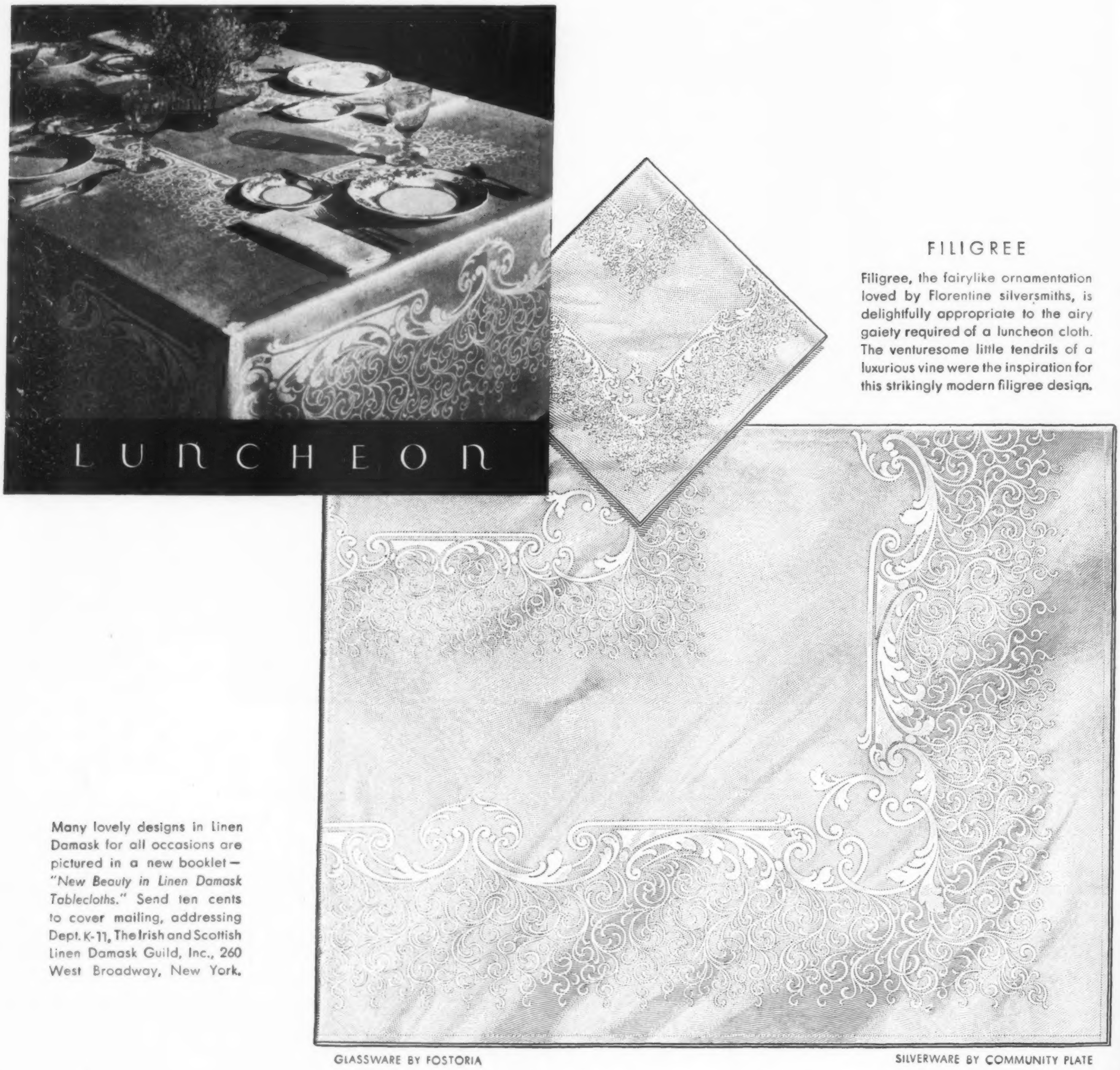


Its entrancing odor is too subtle for words to define. It weaves the same mystic spell that won for Puccini's operatic masterpiece the world's acclaim. Its part in polite society is to accent personality and to reflect the degree of refinement and discrimination, invariably associated with things that express quality. TOSCA is the latest creation of Ferd. Mülhens, of Cologne o/Rhine, who, for over one hundred and thirty-eight years, has contributed to continental Europe many of its most delightful toiletries.

Tosca

FERD. MÜLHENS, COLOGNE O/RHINE
U. S. BRANCH: FERD. MÜLHENS, *Inc.*, NEW YORK, N. Y.

Linen Damask is CHARMING *at Luncheon*



GLASSWARE BY FOSTORIA

SILVERWARE BY COMMUNITY PLATE

FILIGREE

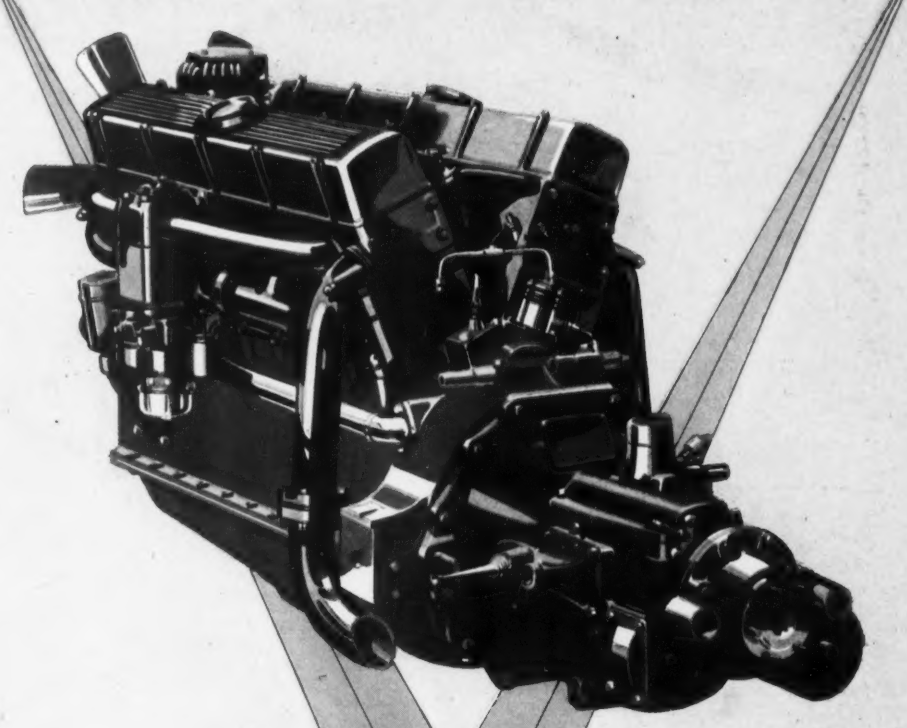
Filigree, the fairylike ornamentation loved by Florentine silversmiths, is delightfully appropriate to the airy gaiety required of a luncheon cloth. The venturesome little tendrils of a luxurious vine were the inspiration for this strikingly modern filigree design.

Many lovely designs in Linen Damask for all occasions are pictured in a new booklet—"*New Beauty in Linen Damask Tablecloths.*" Send ten cents to cover mailing, addressing Dept. K-11, The Irish and Scottish Linen Damask Guild, Inc., 260 West Broadway, New York.

LUNCHEON glows with the color of a day in its prime. And Linen Damask on the table enters blithely into the vivacity of the occasion. There are many patterns in Linen Damask made by Irish and Scottish weavers that are exactly suited to the warmth of laughter and gay talk, when the mellow mood of noon pervades the air.

LOVELY LINEN
DAMASK TABLECLOTHS & NAPKINS
impressively correct

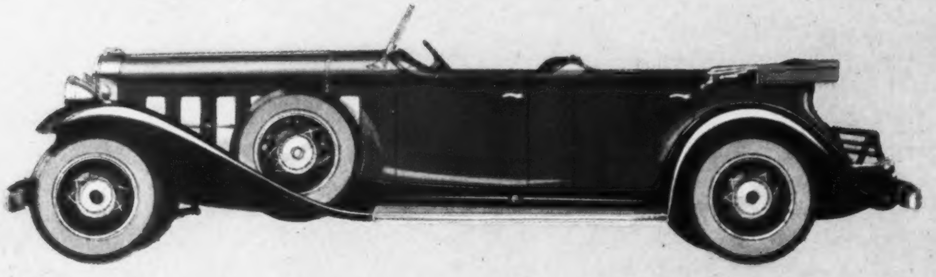
SEE THE NEW IRISH AND SCOTTISH WEAVES AT LEADING STORES



TWELVE CYLINDERS

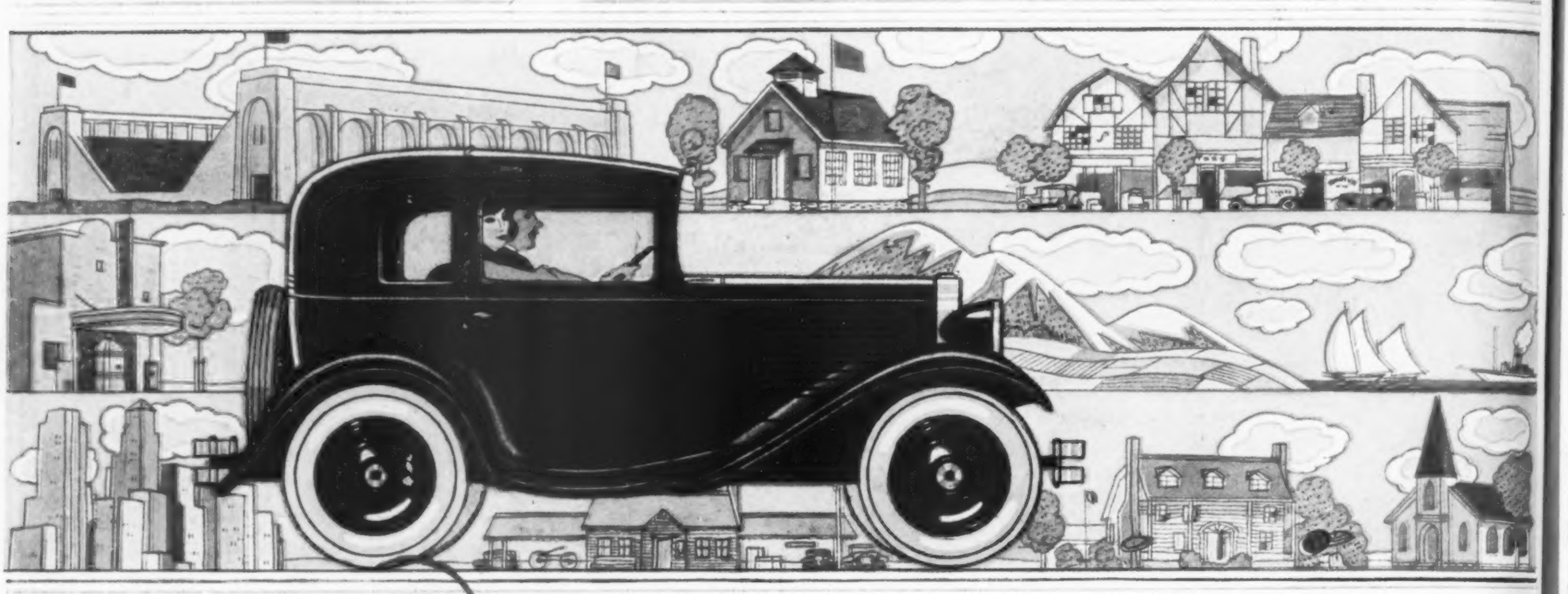
Cadillac now rounds out complete coverage of the fine car field with the new V-Type 12 * * a car of exquisite beauty and surpassed in performance by the Cadillac V-16 only

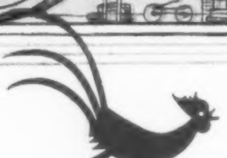
Coachwork by Fisher and Fleetwood—Prices range from $3795 to $4995. f. o. b. Detroit



CADILLAC MOTOR CAR COMPANY DIVISION OF GENERAL MOTORS

The minimum of machinery to carry two people *anywhere!*





... that is the bantam Austin!

Here is the essence of transportation ... without bulk or tonnage. The Austin is just large enough to carry two people . . . swiftly . . . comfortably. *Swiftly* means 50 miles an hour or better. *Comfortably* means plenty of leg room even for six-footers . . . width enough for the most robust passengers . . . and a riding ease that would be exceptional in cars twice its heft!

The Austin is a veteran in the rough going of snow and ice. It was a member of both the Byrd and Wilkins Antarctic expeditions. What surprises all new Austin drivers is that bumps are absorbed immediately with none of that bouncing up-and-down after-motion.

Its thrift-per-mile makes it a logical personal car for those independent spirits who prefer it to part-time use of the family car. Forty miles on a gallon of gas. Twenty to forty thousand miles on a set of tires. Three-quarters of a cent a mile for gas, oil and tires. It earns its own keep in large car mileage saved.

A car to run around in . . . to go places swiftly . . . to do things independently . . . that is the bantam Austin. Four hundred and forty-five dollars at the factory.

Medals and cups galore

England, "Double Twelve", 1556 miles at 64.97 m.p.h.

New Zealand, Otage M. C. Hill Climb. First and Second.

Egyptian Royal Automobile Club Race. First.

Scotland, Irvine Reliability Trial, Glasgow. First.

THE AMERICAN
Austin

AMERICAN AUSTIN CAR CO., INC., BUTLER, PA.

THEY CRADLED CRÊME DE MENTHE

... AND COOLER SMOKE

How much more pleasant is life because of these charming people... these people who have discovered and fostered each new turn in enjoyment since enjoyment began. Thus, they were first to discover Spud and Spud's cooler smoke. They were first to recognize that cooler smoke cleared away the limitations on old-fashioned tobacco enjoyment... that cooler smoke sustained constant moist-cool mouth comfort, no matter how late or gay the evening. Thus, they cradled Spud...today's unquestioned freedom in old-fashioned tobacco enjoyment. At better stands, 20 for 20c. The Axton-Fisher Tobacco Co., Inc., Louisville, Ky.

MENTHOL-COOLED SPUD CIGARETTES

Floyd Davis

Spud
20 Cents
Menthol-Cooled
CIGARETTES

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MOSSE

presents

"MER DE GLACE"

● **Of the finest damask, in a satin texture that lends permanent mirror-smoothness—"Mer de Glace" is another new Mosse offering for winter.**

● Although strictly formal, each of the five delightful shades lends hospitable warmth to the table setting. In Ivory, Nile Green, Peach or Maize, with restrained bands of white satin, "Mer de Glace" gives the pleasant relief of classic simplicity.

● Each service comprises cloth and 12 napkins, including monograms in blended shades, at an average price of $200.00 the set, dependent upon the length of cloth, which ranges from 2½ yards to 6 yards. As with all Mosse creations, "Mer de Glace" is obtainable only at the two Mosse stores.

●

Acknowledgment is made of furniture by Erskine Danforth; china by Lenox; and silver by Wyler

NEW YORK: 750 FIFTH AVENUE
SAN FRANCISCO: 478 POST STREET

MOSSEMOSSEMOSSEMOSSEMOSSEMOSSEMOSSEMOSSE

PARIS PUTS LACE ON A FEMININE MODE

(Continued from page 78)

tulles give a decidedly lacy effect. Tulle is patterned with lamé thread, with silk thread, and with horsehair, making a lace pattern or giving a lace-like effect.

Fine and delicate as the new laces are, they are often given body and substance through embroidery, through beading, through starching, and through horsehair patterning. When the lace itself is extremely delicate, the couturier sometimes faces it with starched tulle. Sometimes, the embroidery is done by hand, but often it is part of the weaving process. Augustabernard takes the sheerest of shadow lace and embroiders it both with silk thread and with beads. Paillettes, beads, silk twist, metal threads, and horsehair all weight the lace, to a certain extent, but are so applied that they never obscure its essential transparency. Some laces are in two versions—the plain and the embellished.

LACES WIDE OR NARROW

Wide, delicate laces are handled freely, in softly gathered tiers and in drapery that veils the figure in a mist. On the other hand, narrow ruffles of lace—two inches in width—are used to form a whole dress. Patou is said to have used a hundred metres of two-inch Chantilly for one dress. In off-black or dark colours, the narrow laces are usually of the Chantilly type; white or ochre lace edgings, used for trimmings, are usually Alençon, malines, or Valenciennes.

The cobwebby, Chantilly derivates are best in colours that derive from white (like the lovely white lace with a bluish cast, at Vionnet) or in colours that derive from black. Lelong and Martial et Armand use marvellous black laces with a reddish brown or a purplish cast. In the slightly heavier laces, we find the pastel shades, the deep golden-browns—marvellous at Patou—, the dark greens, the sapphire-blues, the reds.

Lace often serves for colour and for fabric contrasts. Chanel makes a charming white evening dress of alternating bands of satin and Alençon and makes another dress of narrow alternating lace ruffles, in pink and black and blue. Several times, Chanel uses black Chantilly with a coloured flower pattern embroidered in silk. Mirande encrusts insertions of black Valenciennes on a white crêpe blouse, and Talbot puts deep, ochre coloured lace yokes on black cloth dresses for afternoon.

LACE AND THE SILHOUETTE

Lace plays its part in determining the line of the silhouette, contributing to the flare of a skirt and to softly draped effects. Sometimes, lace drapery frames the narrow sheath of a dress, and lace left transparent at the bottom of a skirt gives the impression of a shorter skirt length.

Practically all of the houses are making effective use of lace.

Chanel is doing a great deal with lace, this year. She uses it in combination with satin (as previously described), and her lace and tulle combinations are, perhaps, the most charming of all. Sometimes, she veils lace with chiffon; and Chantilly motifs encrusted on chiffon is one of her favourite ideas. Rows of silk stitching running diagonally across the bodice and skirt, are used in the new Chanel way to break the surface of a Chantilly dress. The Chanel evening dresses, composed of lace bands or ruffles, alternating in three different colours, are very new in effect. Some of her dark afternoon dresses are encrusted with deep grège Alençon yokes.

Vionnet is using the cobwebby shadow laces for rather simple, full-skirted evening dresses composed of two layers of the lace. These laces are in the lovely off-white shades; the bluish white is particularly good. Vionnet also makes a very charming dress for a young girl, of tulle, with a hand-embroidered silk flower pattern giving a lace effect.

Paquin uses lace in novel ways—frills of malines on a draped black afternoon dress; frills of Alençon on a feminine, but very sophisticated champagne coloured georgette crêpe blouse; a lace slip, under a black broadcloth dress, with frills of Valenciennes showing, occasionally, under the skirt as one walks.

Patou makes some lovely and important evening dresses of wide, transparent lace, particularly effective in deep brown shades. It is this designer, as we mentioned before, who uses a hundred metres of two-inch Chantilly for one dress. Patou continues to use lace for formal afternoon.

LACE BEADED AND EMBROIDERED

Augustabernard uses lace for evening, but frequently in the weighted form. Sometimes, she embroiders a lace dress with beads, sometimes with paillettes, sometimes with silk, and sometimes with all three. Augustabernard uses a wool lace for morning dresses and for the blouses of morning suits. It looks like a ribbed jersey, but is more formal in character and, therefore, better for town wear.

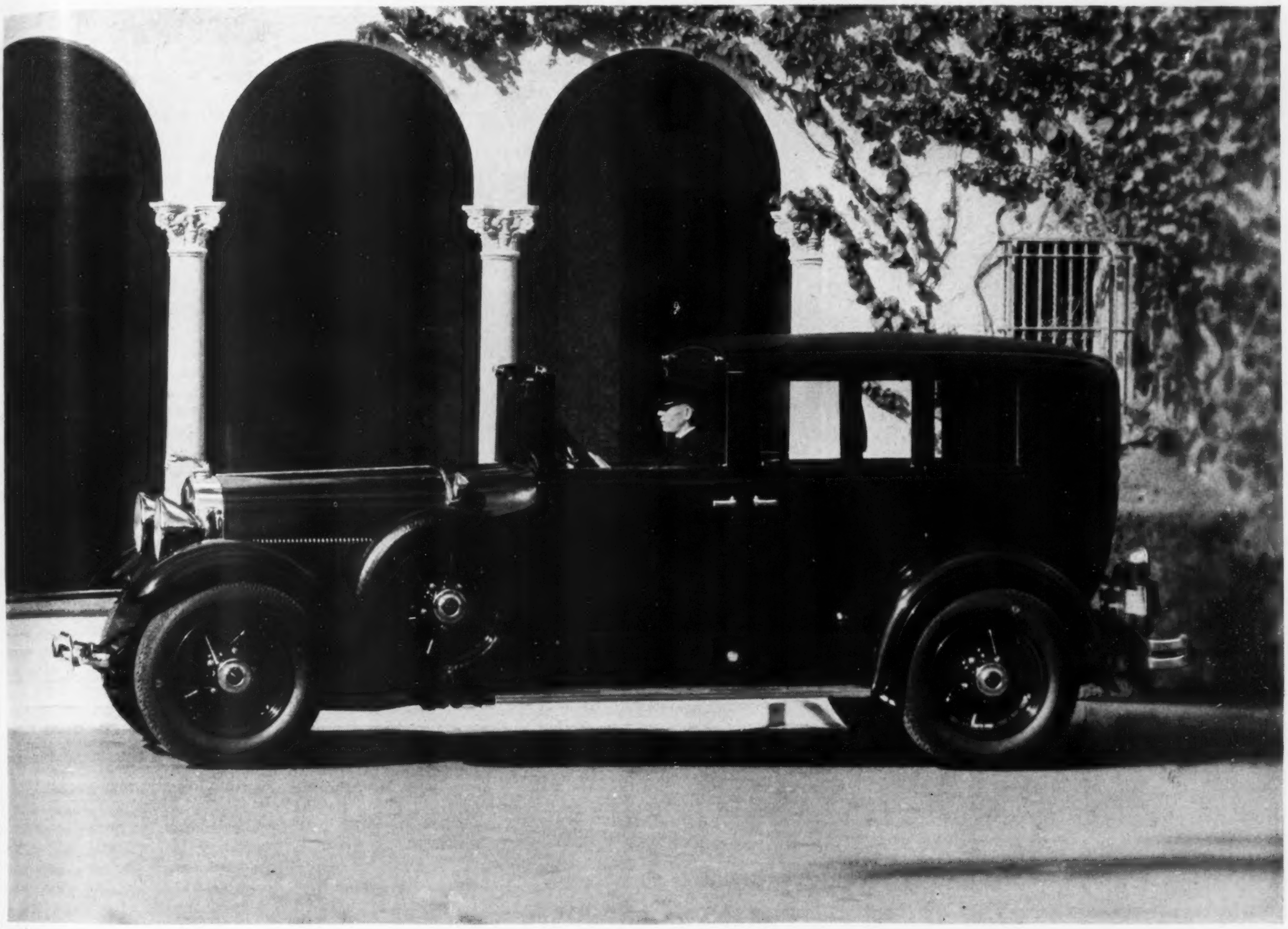
Callot also embroiders lace evening dresses with silk, paillettes, or beads and makes a tea-gown of cobwebby lace and of gold lace, combined. Tiny Valenciennes outlines yokes and jabots at this house, and ochre malines is used for soft, flattering collars and cuffs on a black broadcloth dress.

J. Suzanne Talbot encrusts afternoon dresses with wide, deep yokes of ochre Alençon. Sometimes, these yokes extend over the top of the arms and down to the waist in back. Tiny white Valenciennes frills make adorable little cap sleeves on a black velvet dinner-dress.

Louiseboulanger embroiders the tulle skirt of a pink dress with lace-like motifs of gold thread and patterns a white tulle dress with gold paillettes and gold beads.

Mirande encrusts a white georgette crêpe blouse with insertions of black Valenciennes and makes a whole blouse of a soft, silky, ochre coloured lace. Narrow frills of lace cover the top of the shoulders on some of her evening dresses.

THE LINCOLN



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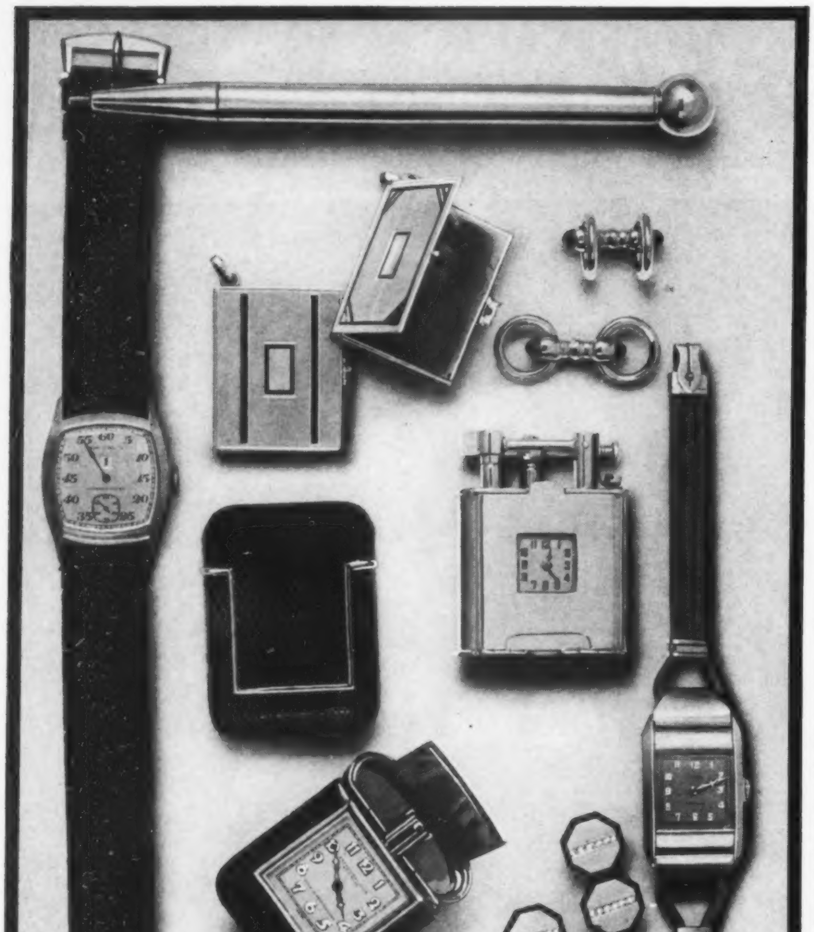
It wears the beauty of high craftsmanship

THE CLEAR beauty of a perfect mechanism gives to the Lincoln its first distinction. Added to that, and enhancing it, is a beauty of motor car design so free and clean that the very appearance of the Lincoln stands symbol for its strength and fleetness.

For here is an automobile which affords its owners as exhilarating a command over space and time as a motor car can give. And as they drive it, they discover for themselves how well and to what exacting standards it is made—with unhurried accuracy, from materials of proven excellence, in one of the famous precision plants of the world.

The beauty of the Lincoln goes as deep as the innermost parts of the motor . . . it is part of the steel of the chassis . . . it is in the sleek contours of bodies designed by the country's foremost custom coachmakers. This is the open secret of the Lincoln's unmistakable style. . . . Its rightness of line is directly expressive of the inner rightness of a mechanism able to meet every demand that can be put upon a motor car on country roads and in city traffic.

Lincoln motor cars can be purchased for as little as $4200, f. o. b. Detroit. This price includes full equipment.



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Brand-Chatillon specializes in the all-important jeweled accessories which distinguish the man of aristocratic taste and correct grooming.

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French Bit Cuff Links. White gold with lapis mounted on ends. $52. Carnelian, $50. Green Onyx, $50. Sapphire, $60. Also in green gold.

Combination Cigarette Lighter and Watch. 14k Gold. $275.

French Wrist Watch. 18k Gold. Triple cord strap. An exceptionally handsome timepiece. $225.

Dress Set. Cuff Links, Studs and Waistcoat Buttons, Black Onyx with platinum center, set with row of brilliants. $700.

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775 FIFTH AVE. *Savoy Plaza* NEW YORK

SEEN ON THE STAGE

(Continued from page 73)

heroine of tragedy definitively for her time. And just as definitively for ours, Frank Craven expresses the essence and the charm of Main Street.

Personality, more often than not, proves a limitation—it did to Warfield, it does to Craven. It is impossible to imagine him impersonating a gangster or a dilettante or a cultivated gentleman. On the other hand, it is quite as impossible to imagine any other actor with his particular brand of impish wistfulness. That combination of pugnacity and diffidence of the little man, product and voice of a narrow milieu, is his and his alone; he expresses it completely, finally for us, both in his acting and in his writing. For he writes his own plays, and his personality pervades them, also.

"THAT'S GRATITUDE"

His latest, "That's Gratitude," while not nearly so fine a work as "The First Year," gives him as splendid an opportunity to display his gifts as the earlier one did. And he takes full advantage of it, misses no point. The fabric of his new comedy, which frequently spills over into farce, is woven of rather weak threads from the point of view of story, but they are strong enough to hold the play together, and nothing more is necessary or even desirable. Indeed, if the plot were more robust, its convolutions might absorb some of the space now devoted to the setting forth of his rich, tenderly humorous observation of mankind's lovable frailties. And that is more valuable than any amount of plot.

The rôle he himself essays is that of a shoe-string manager of a thrown-together theatrical company touring the small towns. His venture goes broke "somewhere in Iowa." Asleep at the Dana House in the "somewhere," he is awakened by groans issuing from an adjoining room; he enters to see if he can be of any help, quiets the suffering man, sends for a doctor. The sufferer—a manufacturer named Maxwell—, easily relieved of his pain, becomes profuse, vociferous in his protestations of gratitude. They empty two bottles of whisky, swear eternal friendship. Maxwell insists the man who saved his life must visit him at his home in Hutchinson, Kansas. The bankrupt producer accepts not reluctantly and stays two or three weeks—which is long enough to wear out his welcome and Maxwell's "eternal" gratitude. In very certain terms, his host orders him to leave. Complications of the heart involving the two daughters of the Maxwells and two young men furnish the "love-interest" and serve to bring about the dénouement.

That is practically all. But out of such thin and familiar materials, Craven has carved a comedy that will delight every grade of taste. The sophisticates can not fail to enjoy it, and their more naïve brothers and sisters, as well, because of its shrewd exposé—altogether without harshness—of the charming childishness none of us ever quite outgrows, the thing that makes it possible for all sorts of people to live together in social groups; because it relates with merriment and sympathy the littlenesses and inconsistencies within each and every one of us, whether we belong to Fifth Avenue or to a Main Street "somewhere in Iowa."

In both the play and the way it is performed at the John Golden Theatre—especially by George W. Barbier as Maxwell, Maida Reade as his wife, Gerald Kent as a burlesqued actor, and of course, Craven—, all that comes out clearly, calling forth hearty guffaws and a soft glow simultaneously. You love the people even while you laugh at them. You feel superior to them and very like them. In short, Frank Craven has demonstrated once again that as playwright, actor, and director he stands without a peer in the field of touching, unpretentious, shrewd comedy.

"FINE AND DANDY"

The word peerless applies also to "Fine and Dandy," the new musical comedy in which Joe Cook is starring at the Erlanger Theatre. In the language of Broadway, "It's a swell show." And that same Broadway, even before the final curtain on the opening night pronounced it a "knock-out," a "wow," a "smash," lavished upon it every one of the superlatives in the Great White Way vocabulary. This department agrees unreservedly. It deserves all the encomiums. For not in a long, long time has there been a production of that genre so skilful, lovely, continuously entertaining, combining so many widely diversified talents, each one of which is of the highest order.

Any list of the performers who did excellent work would have to be a reprint of the entire cast in the program. From Cook to the most inconspicuous boy in the last line of the chorus, every person involved in the proceedings contributes something unusual and outstanding. They throw themselves into the entertainment with complete abandon, and abandon made infinitely more effective by the fact that it cavorts on a foundation of real skill. And they appear to enjoy what they do as much as the audience—which is to say, tremendously.

"Fine and Dandy" is hilariously crazy. That phrase would sum it up, if anything could. But nothing can—it is too rich, too varied, too expert, too altogether delightful. It never flags, nor does it ever descend to suggestiveness to obtain cheap laughs; it is clean from beginning to end. And the scenery designed by Henry Dreyfuss, Charles Le Maire's costumes, beautiful in colour and design, graceful, delicate, Kay Swift's music, the ensemble dances arranged by Dave Gould and Tom Nip, the ablest toe ballet that New York has been privileged to see in a great many seasons—all those things lift to a new high level of excellence.

Joe Cook, the most versatile of the musical comedy stars, triumphs again. As acrobat, comedian, juggler, dancer and singer, he is expert, having made the most of his years in vaudeville. And as inventor and manipulator of machines with all sorts of madly ridiculous gadgets that constantly spring equally madly ridiculous surprises, he has no rival. He, as they say, is a whole show in himself.

Nell O'Day, the soubrette, is a real "find." Not only has she exquisite diaphanous (Continued on page 1

FOLLOW MY STARS OF YOUTH TO A

★ ★ *Clearer, softer skin*

Frances Ingram herself tells how to keep the skin lovely at its 6 vital places

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Then I explained to her my method with Milkweed Cream.

"To cleanse the skin, spread my Milkweed Cream generously over your face and neck. Let it remain for several minutes, to allow the delicate oils to penetrate deeply into the pores, and then remove every vestige of it with soft linen.

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This charming woman came back to see me, a day or two ago. Her skin looked *marvelously* clear and soft and fresh! She looked at least five years younger.

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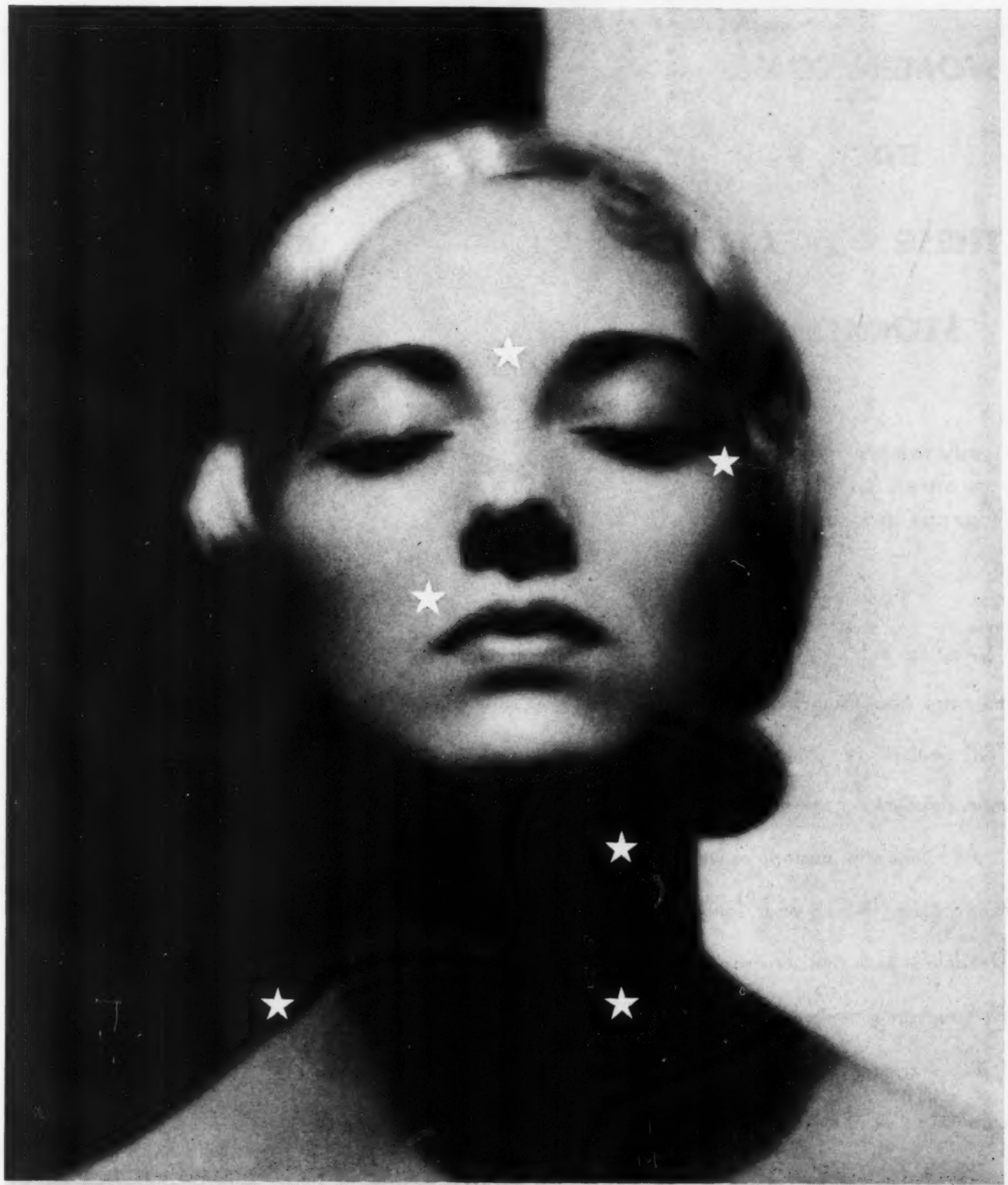
I have recommended my Milkweed Cream and my method to so many women, and I have *seen* their skin grow fresh, clear, young. Won't *you* follow my six stars to a clearer, softer, younger skin?

If you have any special questions to ask about skin care, write for a copy of my booklet, "Why Only A Healthy Skin Can Stay Young." Or tune in on my radio program, "Through The Looking Glass With Frances Ingram," Tuesdays, 10:15 A. M., E. S. T., over WJZ and Associated Stations.



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say the hosiery saleswomen in FILENE'S great Boston store

"Day in and day out, we hear the same stocking question—'Yes, they are beautiful—but will they wear?' We answer 'yes' for Dexdale "Silk-Sealed" Stockings. Not only are they beautiful—but they're marvelously long wearing."

At Filene's in Boston, as well as everywhere, women are discovering the greater beauty and longer wear of Dexdales. "Silk-Sealing", Dexdale's exclusive process, "seals" and strengthens each tiny thread of the stocking—minimizing "runs" and "pulls."

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Dexdale's new *Tru·Dul* stockings have their dullness *knitted-in* by specially twisted silk threads. No lustre—no shine. Greater sheerness and longer wear because they are *"Silk-Sealed"*. Ask to see them.

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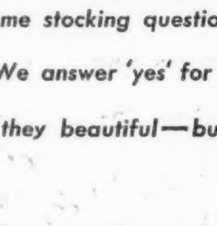

Photo A shows the sleek, smooth "Silk-Sealed" threads of a Dexdale Stocking. Photo B shows the beauty-dimming fuzzy threads of the ordinary stocking.

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DEXDALE HOSIERY MILLS · LANSDALE, PA.

SEEN ON THE STAGE

(Continued from page 116)

beauty, natural grace, sparkle, simplicity, and a pleasant singing voice, she is also a marvellous dancer. One need not be a prophet to foresee her occupying, during the next decade, the place Marilyn Miller held during the last.

Eleanor Powell, too, brings originality and a finished technique to her dancing. That comic-strip artist's dream, who calls himself Dave Chasen, pops in and out, funnier than ever before—not a mild compliment. Alice Boulden—but there is neither space nor need to name the fine performers. Every one in the cast from beginning to end, as previously stated, would have to be included.

No one should miss "Fine and Dandy." But, then, no one will.

"NINA ROSA"

"Nina Rosa," another musical piece, but of a wholly different kind, promises to enliven the town for quite a while. It adheres to a familiar pattern: tropical setting, heroic American, and drunken, unscrupulous mongrel, contending for the love of a fascinating native girl, the noble American winning the girl and securing the cache of precious metal as the last curtain falls.

Otto Harbach has not bothered to put more than occasional touches of humour into the book. What laughs there are seem to be the regular stuff of the comedians, Don Barclay and Jack Sheehan, injected whole wherever the directors thought the very serious libretto needed lightening. Nor has Harbach troubled to make the heroine the kind of girl one would care to meet—she does not let honesty either of word or action interfere with her wishes. She employs extremely low methods of deception without the slightest hesitation. That would not matter ordinarily in a musical piece, but the book of "Nina Rosa" is a complete play, so it does. The rapid, violent, abundant action, however, compensates in large part for that. And since it supplies the proper background for Sigmund Romberg's tropical, nostalgic music, it achieves its main purpose.

Although Guy Robertson, Ethelind Terry, and a petite miss from motion-pictures who calls herself merely Armida are featured, the real honours go to Leonard Ceeley. Both as an actor and as a singer, he is superior to what one usually encounters in operetta. Robertson does not change much—his voice has range, and he uses it with full appreciation of what he is singing and how it should be sung; he acts well, vigorously when necessary; he is handsome in the square, fixed fashion made famous by the drawings advertising a certain article of male attire. Miss Terry is more artificial than even operetta demands.

Armida, like Ceeley, is a most pleasant surprise. Dainty, assured, accomplished, she dances and carols her way through the evening like a fairy on a holiday. Cortez and Peggy, the acrobatic dancers, also contribute much to what is on the whole a successful venture—successful because one leaves the Majestic Theatre glad that he has spent the evening there.

"A FAREWELL TO ARMS"

Laurence Stallings calls his dramatization of Ernest Hemingway's fine novel, *A Farewell to Arms*, an "arrangement." Whether that indicates a desire to evade responsibility, we do not know—it might well be. For the stage version he has "arranged" is but a piece of patchwork. Except for one scene, he has merely cut out bits of the novel and pasted them together, telescoped others. That one scene—the final one of the second act—is moving, beautiful, but not sufficient to make up for what precedes and what follows. Consequently, as has happened so often before, this book that has stirred hundreds of thousands deeply fails to call forth the same or anything approaching the same emotional response in the theatre.

The reason is obvious—the novel and the drama are entirely different arts. If the novel be built round a single character, the transfer to the stage, it has been proved many times, can be made successfully. Otherwise, unless the dramatist utilizes only the bare outline of the story, relying on his own inventiveness primarily, the result usually is merely a series of leaps and bounds, fits and starts. That describes the arrangement of "A Farewell to Arms" at the National Theatre.

Several of the episodes might be effective if Rouben Mamoulian's direction were more discerning. Only in the one which closes the middle act has he seen fit to work from inside his characters and the situation. He has not paid much attention to detail—the wound in the hero's leg, for instance, incapacitates him when the drama demands that he be incapacitated, heals miraculously whenever for the sake of the action it is desirable that the wound should not annoy him. The blame for that, like all Gaul, is divided into three parts: Mamoulian, Stallings, and Glenn Anders, who enacts the hero competently, occasionally somewhat better than that.

Competent at best describes the other members of the cast. Except the lovely, blonde Elissa Landi who, as Catherine Barkley, the war nurse whose love ends in such heart-breaking tragedy, acts with a clarity, a depth of feeling, a delicacy, and at the same time a vigour rare on any stage.

"SYMPHONY IN TWO FLATS"

Ivor Novello, like Frank Craven, is the author of the play in which New York, if it cares to, may see him. His "Symphony in Two Flats" should be advertised as two plays that have nothing in common and never touch. One is the cheapest kind of low comedy (it indulges in things the better vaudeville would not stoop to); the other is the heaviest, most brazen, threadbare sort of sentimentality. The Shuberts have imported English actors to support Novello; they are quite as bad as the material they work with, Lilian Braithwaite worse, if possible. The playwright-star employs the posturing, sighing method that another day considered romantic. One of the players, however, deserves commendation. Benita Hume acts naturally and persuasively.

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Listerine
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To guard against, to treat Sore Throat

gargle Listerine—reduces mouth germs 98%

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Among them are the Micrococcus Catarrhalis (catarrh), associated with head colds; Pneumococcus (pneumonia), and the Streptococcus Hemolyticus, so largely responsible for sore throat.

How important it is to help nature fight these germs by means of a mouth wash and gargle capable of swiftly destroying them.

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It is non-poisonous, safe to use full strength in any amount, and is, at the same time, one of the most powerful germicides known when used full strength.

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EVERY 2
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Within 15 seconds it kills even the Bacillus Typhosus (typhoid) and Staphylococcus Aureus (pus) germs, generally used as test germs because of their resistance to germicides.

Recent exhaustive tests show that full strength Listerine, when used as a gargle, reduces the number of germs on the surface of the mouth 98%. Thus the mouth is left healthy, fresh, clean.

Under all ordinary conditions of health, the morning and night gargle with Listerine is deemed sufficient. But when you are coming down with a cold or sore throat, it is wise to gargle with Listerine every two hours in order to combat the swiftly multiplying germs. Lambert Pharmacal Company, St. Louis, Mo., U. S. A.

THE SAFE ANTISEPTIC

Kills 200,000,000 germs in fifteen seconds (*fastest killing time accurately recorded by science*)

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Let the weather come as it may . . . bitter cold or mildly chilly . . . with HaDees Heat Control you need never feel the slightest discomfort.

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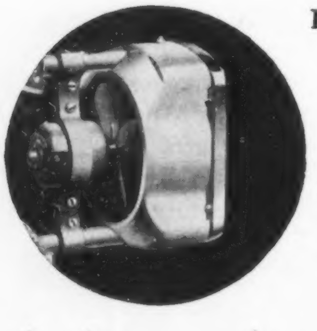

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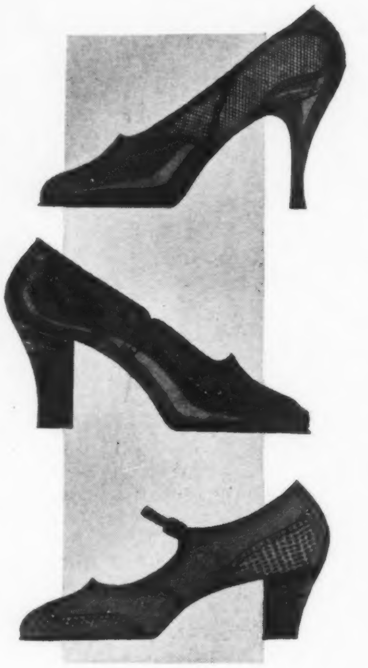
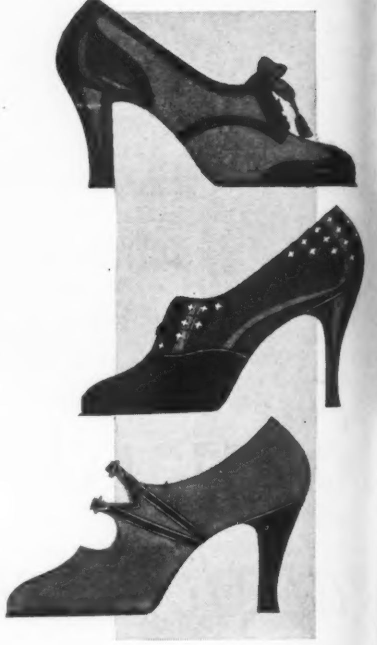


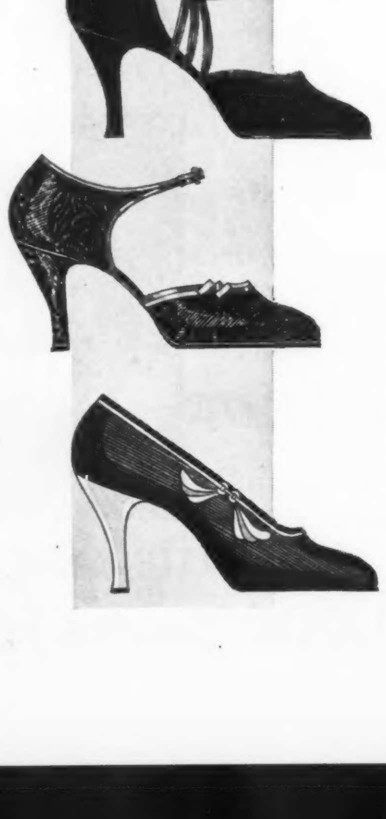
For Daytime

- This step-in pump for wear in town is of brown kid and brown lizard, with perforated trimming; Cammeyer
- In an office or on the street, this perforated brown calf pump, with a layer leather heel, is very chic; Sommers
- A walking shoe for town or country is this brown suède and lizard one-strap model with a layer leather heel; from Hanan



For Afternoon

- This three-eyelet Oxford of brown suède and calf is an excellent example of the low-cut Oxford; from Sommers
- Four eyelets and a square-cut top give distinction to this Oxford of brown suède and perforated kid; Cammeyer
- This dark green suède shoe with two straps and a kid heel is evidence of the use of colour at the foot of the mode; Hanan



For Evening

- Evening sponsors the sandal-like pump, such as this of black moire with gold and silver trimming; Hanan
- The low cut of the instep gives formality to this black moire slipper with gold kid bands; Sommers
- A silver heel and silver and gold bow brighten this black marocain pump in the traditional opera style; from Cammeyer

This set was made up to order for . . $85.

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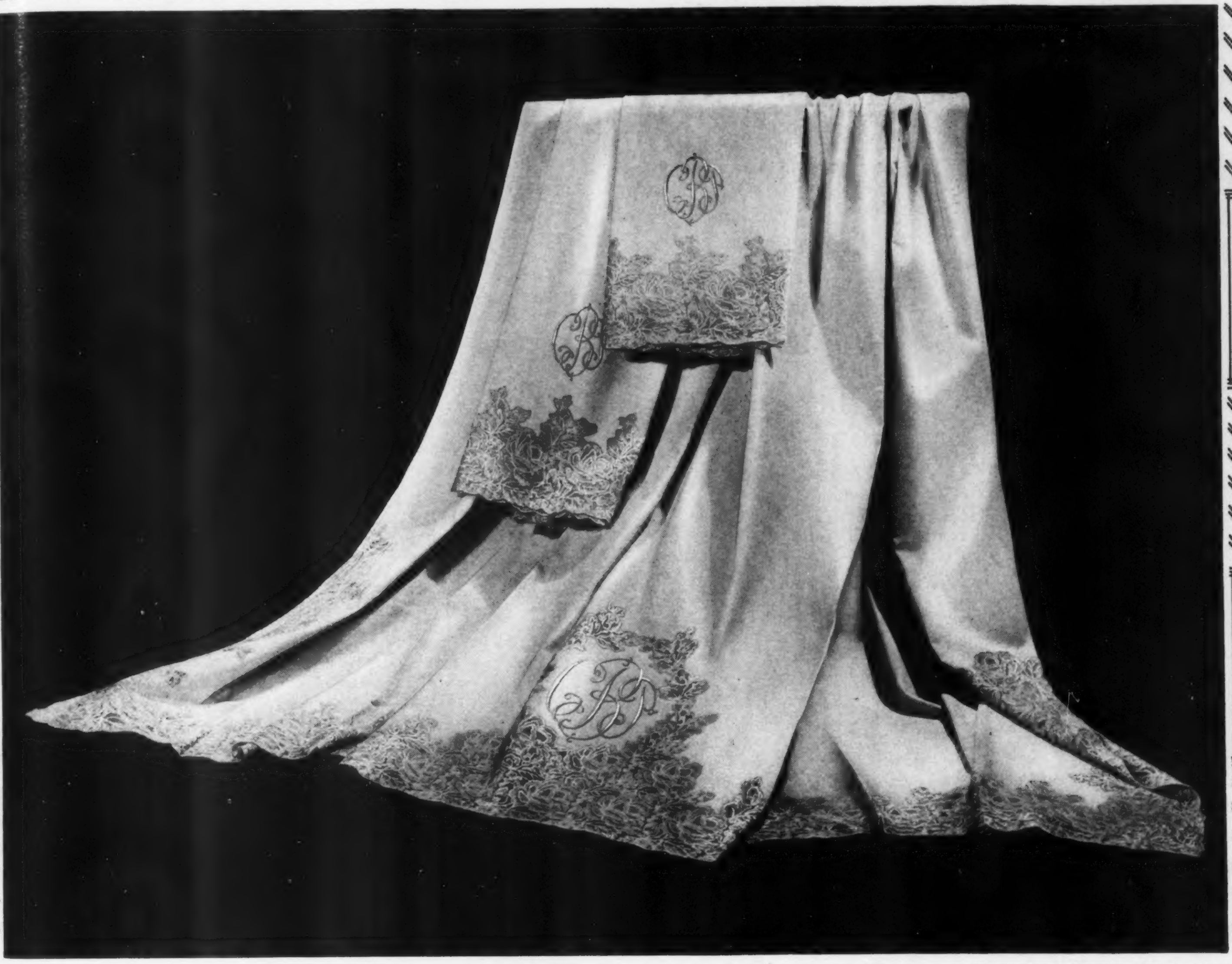

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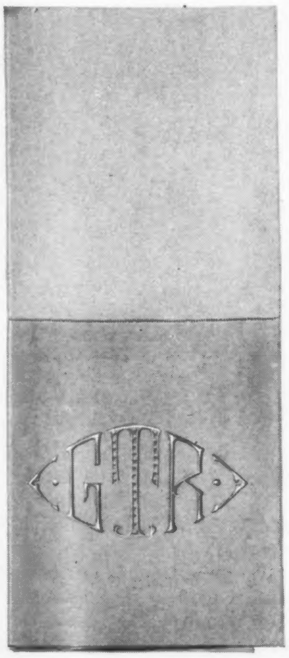

One of the new Wamsutta 9-inch hems in maize with white initials

THE fine, sheer texture of Wamsutta Percale makes a beautiful background for embroidered monograms to personalize a lovely gift. This is an individual service which the embroidery department of the store where you usually buy Wamsutta Percale sheets and pillow cases will be glad to help you with for Christmas.

The set shown here was made up to order with scroll embroidered monograms in beige on emerald green Wamsutta Percale trimmed with antique Brittany lace. Wamsutta ColorWoven Borders and our smart new nine-inch hems in pastel colors (at the right and left) can also be effectively initialed . . . and very simply.

WAMSUTTA MILLS, *Founded 1846,* New Bedford, Massachusetts
NEW YORK SALES OFFICE, 40 Worth Street

Blue ColorWoven Border (the Tulip Pattern) with initials to match

WAMSUTTA PERCALE SHEETS AND PILLOW CASES

"Lucky fellow . . .
you have one of those Hamley Kits"

This *solid leather* hand-made case is fast changing the toilet kit habits of the nation

No trick loops or gadgets! More compact. More convenient. More quickly packed. *More* room for "pet" toilet articles . . . yet takes less room in a crowded Pullman washroom.

And *good-looking!* The genuine Hamley Kit is made of superb quality solid leather—oak bark tanned—a long, slow process that ripens the leather fibres and makes them improve with age.* The same quality leather which made Hamley Cowboy Saddles famous. Only such leather will stand up under hard usage and hold its shape without crushing. Natural russet color, which takes on a rich dark glow with the passing years.

For birthday, Christmas, "bon voyage" gifts, you can't find anything he'll like better!

Inside Measurements

$ 6.00 size........................8⅝ x 3⅞ x 1⅞
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Name or initials embossed on lid, 25c extra

Mail Orders filled direct if your dealer hasn't Hamley Kits

You will find Hamley Kits at the smartest shops. However, should you have difficulty locating them, we will be glad to fill your order direct, mailing the kits postpaid. Hamley & Company, *Saddlemakers since 1883*, 420 Court Street, Pendleton, Oregon.

Look for the Cowboy Saddle tooled on the bottom

*Be sure you get genuine Hamley quality. Look for this Cowboy Saddle trademark tooled on the bottom of the kit you buy.

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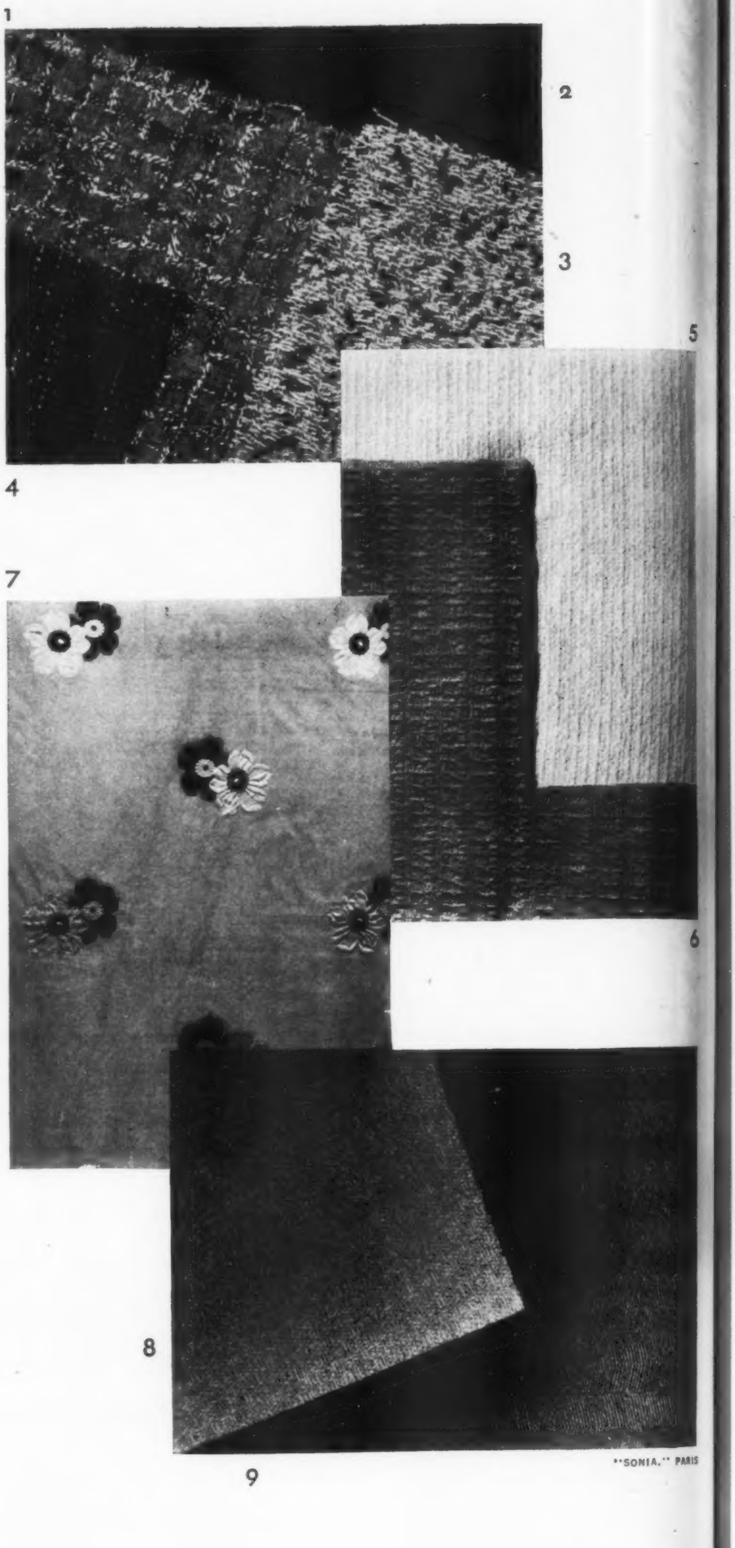
OF GENUINE *Solid Leather*

NEW FABRICS FROM FRENCH DESIGNERS



"SONIA," PARIS

1. Scotmayah, from Paul Brion, is a mixed woollen that has the advantages of tweed, but is very different in effect. This design has a black-and-white plaid on a beige background

2. This very attractive woollen crêpe, from Paul Brion, is flecked very lightly in white

3. In this grège and navy-blue Scotmayah, from the same fabric maker, the light tone predominates

4. Another excellent Paul Brion woollen crêpe with a dark background is flecked in white

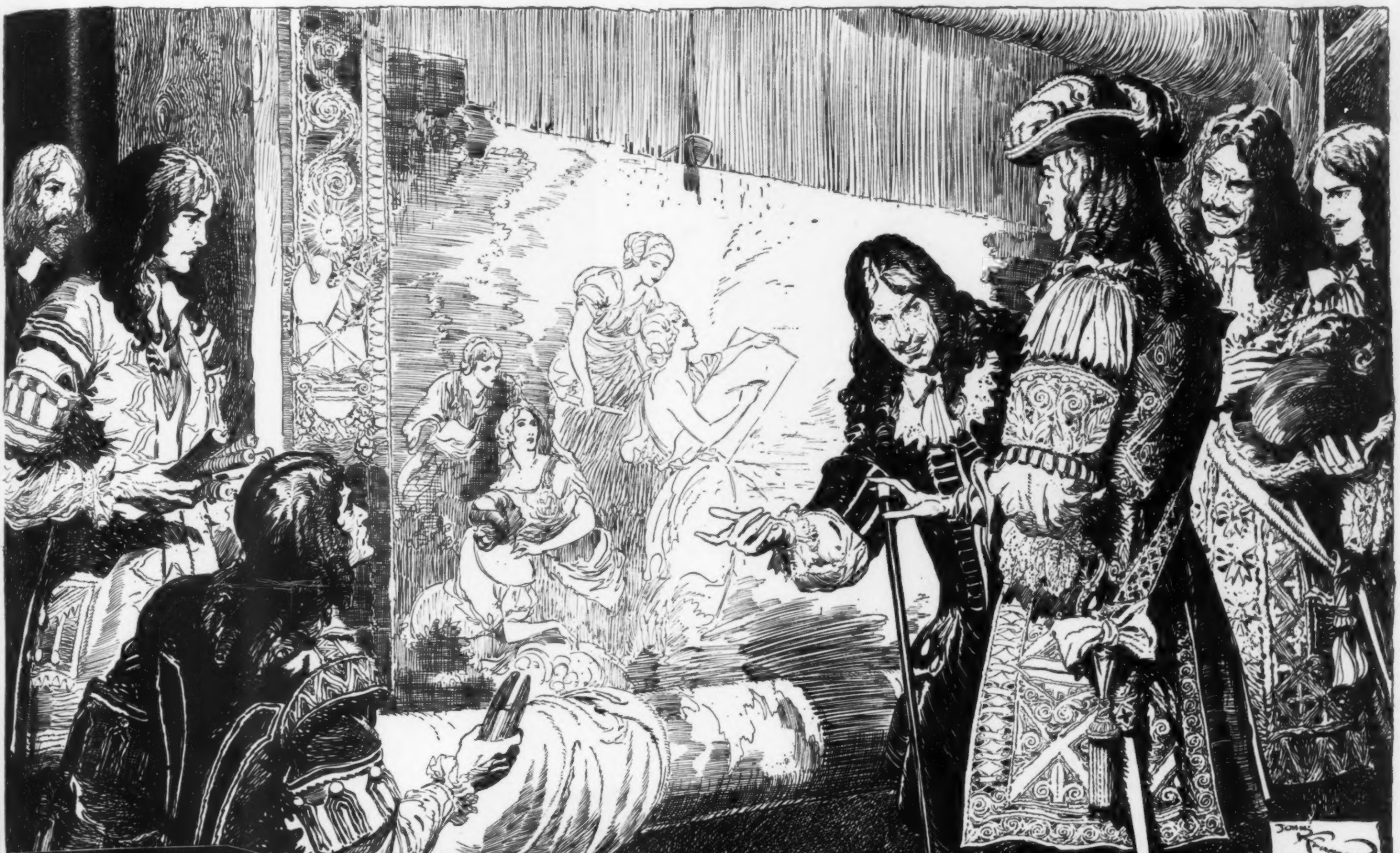
5. and **6.** Two smart jerseys, from Montescourt, are woven in slight relief

7. The motifs of this poult de soie, one of Pehel's façonné silk fabrics, have the exquisite finish and relief that are usually to be found only in hand embroidery

8. The plain woollen, also from Montescourt, has an almost invisible pattern through the weave. Both this fabric and No. 9 are excellent for the dresses of light-weight woollen now so much worn

9. This jersey, designed by Montescourt, is woven with a chevron design and takes its inspiration from the men's suitings that are so important in the present-day feminine mode

DISTINCTION



Drawn especially for Amrad Radio by John Richard Flanagan

(Left) The AMRAD SONDO Model. A new electric phonograph and radio combination incorporating the latest eight tube AMRAD Screen Grid, Neutrodyne chassis and the new AMRAD Type 249 Dynamic power speaker in a cabinet pronounced the most beautiful ever produced. It contains two wells for records. Priced at $240.00, less tubes.

(Right) The AMRAD RONDEAU Model. A magnificent cabinet enlivened with exquisite carved decorations. The set is the latest AMRAD eight tube Screen Grid, Neutrodyne chassis. The new AMRAD Type 249 Dynamic power speaker is incorporated. Automatic volume control maintains a practically uniform volume. Priced at $150.00, less tubes.

GOBELIN . . . . a name that has woven its magic significance into the pattern of centuries, as symbolizing a sublime achievement . . . . a better thing than all other craftsmen of the world, however skilled, might hope to produce.

This genius was present in the little family of French dyers that seemed to possess methods and imagination unparalleled heretofore. Two brothers they were . . . . Gilles and Jean, of Rheims, and a dyeing establishment was set up in the Faubourg Saint Marcel. Along the measured course of this ancestral line, with Paris whispering of the wizardry of their skill, fame and fortune came . . . . and «GOBELIN» was more than a name . . . . it was a *tradition.*

Henry IV purchased the property, and tapestry-makers, under his patronage, continued the highly specialized work. It was in 1662 that Louis XIV brought illustrious personages to admire the output of the «Meubles de la Couronne». There could be nothing better than a «Gobelin» . . . . and there was no substitute for a «Gobelin».

AMRAD has come to be identified with qualities of supreme perfection in Radio . . . . a beautiful, and a scientifically advanced weaver of the tapestry of melody and of the voice of the universe. AMRAD, then, is to radio what Gobelin has always been to tapestry.

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THE CROSLEY RADIO CORPORATION
Powel Crosley, Jr., *President* Home of «*the Nation's Station*»—WLW
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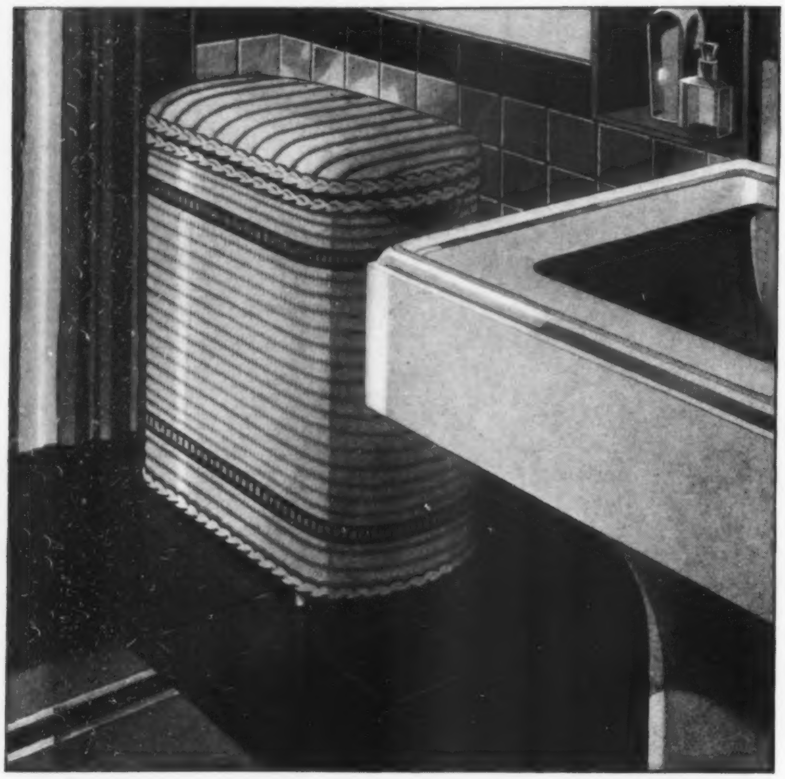
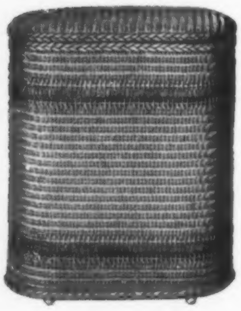
AMRAD *Radio*



The COLOR ... the TYPE for your bath

The color scheme of your bath—is it old rose, orchid, blue, green, yellow, ecru? These are the colors our artists have selected as in keeping with the modern trend. Department and furniture stores are displaying the Whitney Pannier in these standard colorings. And in a variety of shapes and sizes that are sure to include a type for any corner or space.

The PANNIER
A smart clothes hamper



A number of the Panniers have cushion or pyroxylin tops and are designed to serve as seats. All have the rugged fibre construction characteristic of F. A. Whitney Carriage Co. products. How well the Pannier justifies its increasingly popular use in modern bathrooms! So often it gives the completing touch of color—and of convenience.

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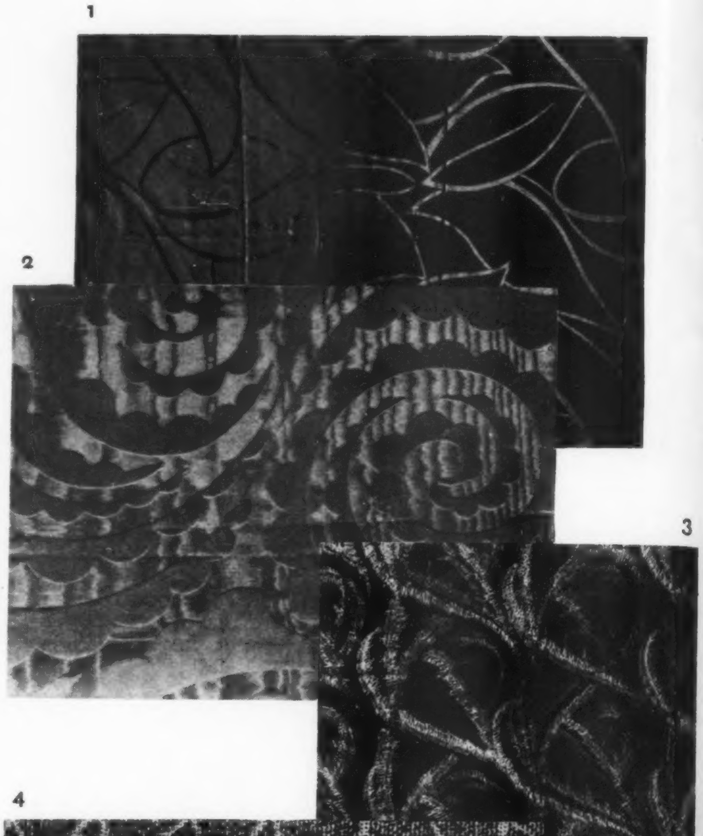
LIGHT SILKS AND HEAVY WOOLLENS



"SONIA," PARIS

1. The delicate façonné pattern of this silk fabric from Pehel is charmingly effective. It is in satin, on a faille background

2. The same designer, Pehel, makes this lovely moire fabric, which has a rather large façonné pattern that is traced in satin also

3. Pehel, the French manufacturer, has embroidered this gauze with multicoloured silks that give the fabric the soft, harmonious effect of an antique stuff

4. A façonné silk crêpe from Pehel is patterned by means of a darning-stitch that is put in loosely enough to form bouclettes

5. The first of the two heavy coat woollens in this illustration is woven in a chevron pattern, slightly in relief; from Montescourt

6. The lower woollen fabric, also from Montescourt, is woven in contrasting colours so as to give a checked effect. Its small pattern is exceedingly chic

IT IS REVOLUTIONIZING SKIN CARE . . .

this clear, simple answer to the new needs of today —

- . cleanser
- . tissue-oil
- . astringent

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Machine-age dirt—it burrows deep and clings . . . Dry, drooping skins! as make-up saps their oils . . . Sluggish circulation!—that needs rousing to brisk life: these are Today's problems. And here is Today's answer:

So simply, so clearly, this luscious Cream of Pinaud's meets the new needs of today . . . all by itself! First it cleanses—exquisitely, deeply (cleanses so perfectly, in fact, that once you've felt that delicious clean-pore freshness, other creams seem simply stifling!) Its delicate oils are so rich, so swiftly-absorbed, that it supples dry, starved tissues even while you spread it on! Then, as you splash on lots and lots of plain clear water, Pinaud's Cream dissolves and *washes away!* Even the deep-lying little "plugs" of grease and dirt at the bottom of the pores are gently loosened and "floated" to the surface . . . even droopy, drawn tissues are freshened into tingling, vivid life, like your body after a cold shower . . . even the busiest woman can give her face scientific care! For perhaps the nicest thing of all about the treatment is its simplicity: Smooth the Cream on—then wash it away! Try this famous French method now revolutionizing skin care the world round. PINAUD, Paris—New York.

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GRACEFULLY
and GRATEFULLY

HOW exquisitely warm are ankles clad with *Jaunties—How delightfully protected against chill and dampness—And withal, how very fashion right, for Jaunties, in spite of their marvelous practicability, are modish in the extreme.

Elastic knitted from pure virgin wool yarns—Footless, with a strap under the instep, Jaunties slip on or off right over your shoes to keep ankles warm and dry and stockings unspotted by rain.

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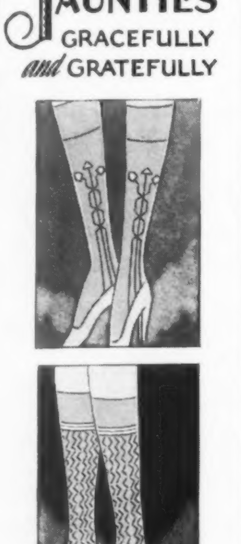


In lovely plain colors and jacquard combinations to harmonize with every ensemble.
Write for Style Booklet
Most styles retail at $1.65 and $1.95
Juveniles, $1 to $1.25

THE RIVERA MURALS

(Continued from page 71)

aesthetic appreciation, the medium is as convincing a means of strengthening national feeling as oratory or the press.

Mr. Morrow's gesture is, therefore, only another evidence of his sympathetic understanding of the Mexican point of view, whereby he has so effectively established a spirit of goodwill. Extending the prescribed territory of an ambassadorial mission to include an appreciation and patronage of the arts, as a significant factor in arriving at conclusions regarding Mexican psychology, is as unusual as it has been effective. It was also upon Mr. Morrow's timely initiative that the Carnegie Institute and the American Federation of Arts arranged the Mexican exhibition now on view at the Metropolitan, which will undoubtedly do much to continue the laudable process of making America conscious of the cultural richness to be found in the republic south of the Rio Grande, with its inevitable corollary of augmenting international amity.

AN IRONICAL PARADOX

It was logical that Rivera should have chosen dramatic moments in the history of Cuernavaca for his subject-matter. And it was also inevitable and to be expected by those familiar with the propagandist quality of his work that he would rewrite history from the Mexican point of view. It is a curious historical paradox—a species of retribution as it were—that finds a revolutionist sympathizer writing the story of the conquest from the point of view of the conquered on the very walls the Conquistador had built for himself by the population that he had enslaved and despoiled.

Needless to say, "stout Cortez" is not shown in so doughty and favourable a light at the hands of his present interpreter. The Cortez Palace is now used for the governmental offices of the state of Morelos, which explains the apparent incongruity of the white lettered sign, "Tribunal de Justicia," in the mural describing Aztec rites. This, too, might be interpreted as symbolic of the historical justice that is being accorded Cortez on his palace walls.

The murals decorate the walls of an open corridor looking out on the titanic panorama of the mesa central. The background of the historic events told in the murals has scarcely changed. This accounts for their curious effect of reanimating history, of linking today with a yesterday of four hundred years. The pyramid of Tempanzolco, plainly seen from the corridor, is the same pyramid that Rivera has painted in the mural depicting Aztec ceremonial rites. The walls that the Indians are building, in mural four (page 71) are the walls it decorates. The pale green sugar-cane harvested by the Indian peons in mural five (page 70) still grows in the fertile valley of Morelos, where it was first introduced by Cortez from Cuba to the North American continent.

The apparent simplicity of the Rivera murals, the directness with which they tell a story, is no accident of genius, but the result of a long and painstaking perfecting of his craft in order that he might develop a style intelligible to the masses. As he has expressed it, "What we need is an art extremely pure, precise, and profoundly human and clarified as to its purpose." Unquestionably, the disciplinary years that he spent as the disciple and friend of Picasso have been of inestimable value in simplifying his design and strengthening his form. But Cubism or any other of the aesthetic formulas practised by the brilliant group of painters with whom he was associated in Paris appealed to too limited an audience once he had returned to his country and taken part in the revolution against Diaz. He saw his mission clearly as a painter whose work should foster a spirit of nationalism. Only an epic art could do this, and murals were the only medium. So he went back to Europe to study the technique of mural painting as it was practised by the old masters and in 1919 returned to Mexico where he commenced his stupendous task of decorating the walls of the National Preparatory School, the Ministry of Public Education, and the Agricultural College at Chapingo with the series of murals that have established his reputation as one of the great mural painters of all times. Happily for those who have not had the opportunity to see these, he will hold a one-man show at the Modern Museum next spring, for which he is painting a series of fourteen-foot canvases.

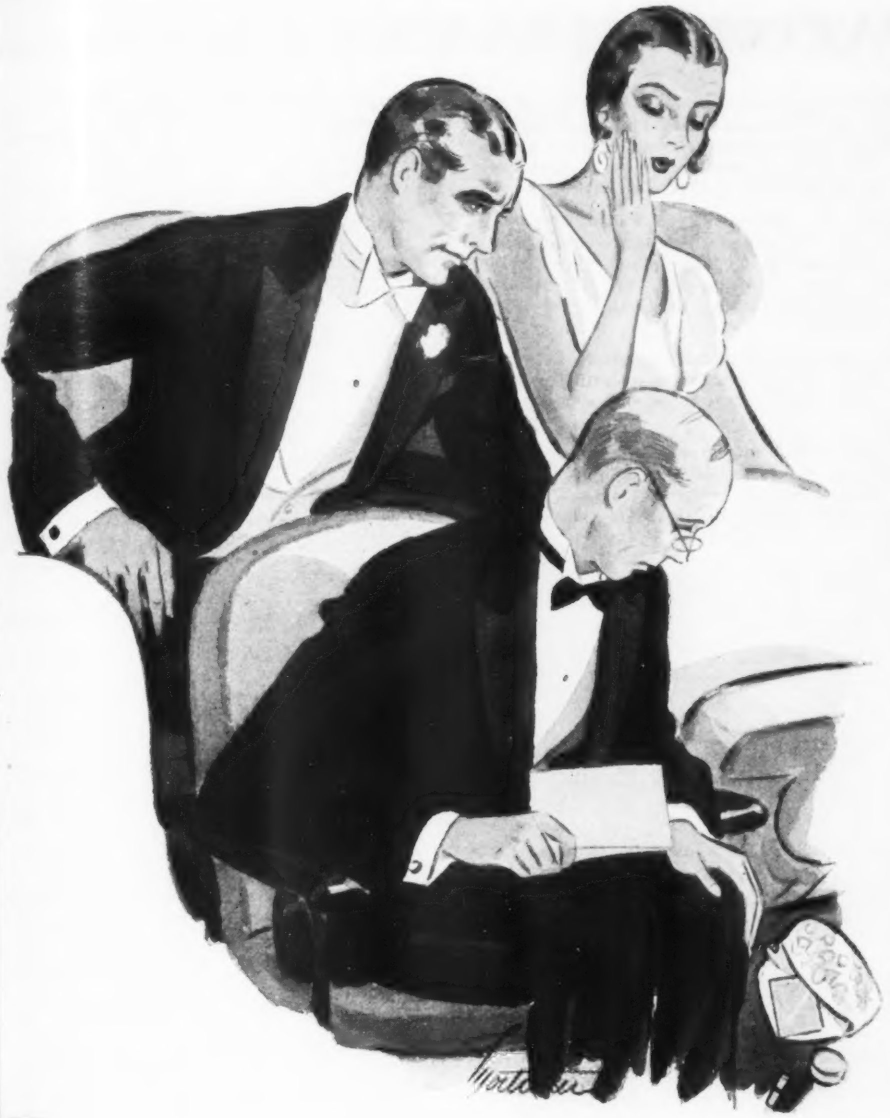
RIVERA—THE MAN

That Rivera's championing of the Indian cause is not paint deep, so to speak, is conclusively proved by the facts of his life. He takes only a skilled labourer's wage for government commissions. The sum that he is quoted as having asked for the Cuernavaca murals is less than the price a fashionable painter receives for a single canvas, and out of this he must pay his assistants. It would be difficult to think of Rivera decorating the walls of public buildings with murals espousing socialistic ideals and then finding him amassing a fortune in exchange.

Rivera's passion for the real Mexico as opposed to the imposition of alien cultures is further evinced in the background of his daily life. His unpretentious house in a suburb of Mexico City has the charm that artists invariably bestow upon their surroundings. Simple to the point of frugality, every piece, from the Guadalajara pottery to the Cuernavaca chairs, serves a definite purpose—is beautiful and is made in Mexico. Even the dog is a Mexican hairless.

This enthusiasm for the intrinsic Mexican quality extends to its earliest expressions in his collection of carvings and pottery from the Toltec and Aztec civilizations. Fragments of the Plumed Serpent and other Aztec deities, too large to be shown with his collection, stand about the garden among the immemorial Bougainvilles and Flora Pondia.

Freda, his young and beautiful wife, wears the native Mexican costume—a tight-bodiced, full-skirted muslin dress, the classic rebozo draped about her shoulders, (Continued on page 140)



THE RACKET IN ROW 13

THE show was progressing famously. The handsome tenor had just reached a high, soft and tremulous note . . . when suddenly, there came a frantic and audible feminine whisper:

"George! . . . George! . . . I dropped my bag and it just *flew open!* My compact was in it and I'm sure it rolled out . . . will you ask that man over there to look for it, please? Heavens! . . . where *is* that usher!"

We leave the rest to your imagination, gentle reader. We will tell you, however, that our hero, George —who led the gallant searching party — went straightway to the nearest shop and purchased for his wife a new handbag. And you can wager that he chose one that had a Talon Slide Fastener on it, or at least one that had a Talon-fastened security pocket inside!

A Talon Fastener completely foils all escapades of valuables from your bag or purse. Put things in, close the fastener, and you'll find them there when you want them. A Talon-fastened bag can't come open accidentally— even if you drop it!

Talons leave no loopholes, no gaping corners — and they're so convenient! They open in a jiffy, close in a flash. They never jam, stick, rust or pull apart—and they actually improve with use!

You'll find them on handbags that are smartly styled and superbly made—and you can tell the genuine by the name TALON on the pull-tab. Look for *that* by all means!

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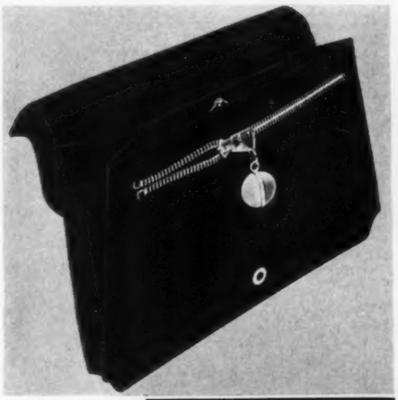
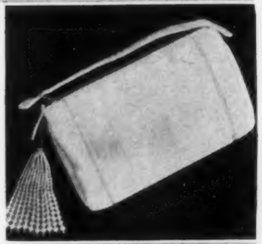


This TALON-fastened inside pocket is an invulnerable jail for valuables. Bag from B. Altman & Co., New York.



The apogee of smartness is this TALON-fastened evening bag of white velvet from Saks — Fifth Avenue, New York.

Made of suède, there is chic as well as convenience in this TALON-fastened bag from James McCreery & Co., New York.

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Reg. U.S. Pat. Off.

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Ackerman & Cantor, Inc.
YONKERS
Marshall Matherson Co.

NORTH CAROLINA
ASHEVILLE
Bon Marché, Inc.
CHARLOTTE
J. B. Ivey & Company
GREENSBORO
Ellis, Stone & Co.

NORTH CAROLINA (Cont.)
RALEIGH
Boylan Pearce Co.
WILMINGTON
Belk-Williams Co.
WINSTON-SALEM
Van Dyke's, Inc.

NORTH DAKOTA
GRAND FORKS
R. B. Griffith Co.

OHIO
AKRON
The A. Polsky Co.,
The M. O'Neil Company
ALLIANCE
Spring-Holzwarth
CINCINNATI
H. & S. Pogue Company,
The John Shillito Co.,
CLEVELAND
The Halle Bros. Co.,
The Higbee Company,
The Wm. Taylor Son & Co.
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The F. & R. Lazarus & Co.
The Dunn Taft Co.,
The John M. Caren Co.
DAYTON
The Rike-Kumler Company
LANCASTER
Chas. P. Wiseman & Co.
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John J. Carroll
PORTSMOUTH
The Marting Bros. Co.
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The Lasalle & Koch Co.
The Lamson Brothers Co.
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The G. M. McKelvey Co.,
The Strouss-Hirshberg Co.

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OKLAHOMA CITY
The Kerr Dry Goods Co.
OKMULGEE
Ramsay Fulford Dry Goods Co.
TULSA
The Brown-Dunkin Dry Goods Co.,
The Vandever Dry Goods Co., Inc.

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EUGENE
McMorran & Washburne,
PORTLAND
Meier & Frank Co.
Olds, Wortman & King
SALEM
The Miller Mercantile Co.

PENNSYLVANIA
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The Wm. F. Gable Co.
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Hess Brothers
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The Bush & Bull Corp.
BUTLER
A. Troutman's Sons Co., Inc.
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Trask, Prescott & Richardson Co.
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NEW CASTLE
The Strouss-Hirshberg Co.
PHILADELPHIA
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Strawbridge & Clothier,
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PITTSBURGH
Joseph Horne Co.,
Kaufmann's,
Boggs & Buhl,
Gimbel Brothers
READING
Pomeroy's, Inc.
SCRANTON
Scranton Dry Goods Co.
SHARON
The Sharon Store
STROUDSBURG
A. B. Wyckoff
WILKES-BARRE
The Isaac Long Store
WILLIAMSPORT
L. L. Stearns & Sons
YORK
Charles H. Bear & Company

RHODE ISLAND
PROVIDENCE
Gladding's, Inc.,
The Shepard Stores

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CHARLESTON
The Kerrison Dry Goods Co.
COLUMBIA
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FLORENCE
L. E. Waters
GREENVILLE
Meyers-Arnold Co.

SOUTH DAKOTA
ABERDEEN
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TENNESSEE
BRISTOL
King-Cochrane Company
CHATTANOOGA
Miller Bros. Co.
KNOXVILLE
S. H. George & Sons
MEMPHIS
The John Gerber Co.
NASHVILLE
Cain-Sloan Co.,
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Loveman, Berger & Teitlebaum

TEXAS
AMARILLO
White & Kirk, Inc.
AUSTIN
T. H. Williams & Co.
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The Rosenthal Dry Goods Co.
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Titche-Goettinger Co.
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EL PASO
Popular Dry Goods Co.
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HOUSTON
Foley Brothers Dry Goods Co.,
Levy Bros. Dry Goods Co.
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SAN ANTONIO
The Wolff & Marx Company,
WACO
The Goldstein-Migel Co.

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SALT LAKE CITY
Walker's

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BURLINGTON
F. D. Abernethy, Inc.

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DANVILLE
L. Herman
LYNCHBURG
D. Moses & Co., Inc.,
Guggenheimer's Inc.
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Sol Nachman's Department Store
NORFOLK
Smith & Welton, Inc.
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Rucker Rosenstock Inc.
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Rhodes Brothers
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CHARLESTON
Coyle & Richardson
HUNTINGTON
Anderson-Newcomb Co.
PARKERSBURG
The Surprise Store
WHEELING
Stone & Thomas

WISCONSIN
APPLETON
The Pettibone-Peabody C
JANESVILLE
J. M. Bostwick & Sons
KENOSHA
The Barden Store Co.
MADISON
Harry S. Manchester, In
MILWAUKEE
T. A. Chapman Co.
RACINE
Zahn Dry Goods Co.

WYOMING
CASPER
Kassis Dry Goods Company
SHERIDAN
Stevens, Fryberger & C

PHILIPPINE ISLANDS
MANILA
Evans Applied Art Store, Box 1386

PORTO RICO
SAN JUAN
P. Guisti & Co., Inc., Calle Allen 27

CUBA
Victor Campa Y Ca., 8 a

CANADA

ALBERTA
CALGARY
Hudson's Bay Company
EDMONTON
Hudson's Bay Company

BRITISH COLUMBIA
VANCOUVER
Hudson's Bay Company
VICTORIA
Hudson's Bay Company

MANITOBA
WINNIPEG
Hudson's Bay Company,
The T. Eaton Co., Limited

NEW BRUNSWICK
ST. JOHN
Manchester Robertson Allison Limited, 27 King St.

NOVA SCOTIA
HALIFAX
The Wood Brothers Co. Ltd.

ONTARIO
HAMILTON
Finch Brothers, Limited, 29 King Street, West,
The T. Eaton Co., Limited
LONDON
Smallman & Ingram, Limited, 149-157 Dundas Street

VOGUE PATTERN BOOK

SPRING ISSUE	Dec. 24
EARLY SUMMER ISSUE	Feb. 25
SUMMER ISSUE	April 25
EARLY AUTUMN ISSUE	June 25
AUTUMN ISSUE	Aug. 25
WINTER ISSUE	Oct. 25

Subscription for one year, $1.50. At stores and newsstands, 35 cents a copy; by mail, 40 cents a copy.

CANADA

ONTARIO (Cont.)

OTTAWA
Murphy-Gamble, Limited, Sparks Street

ST. CATHARINES
Canadian Department Stores Limited, 17 St. Paul St.

TORONTO
The Robert Simpson Company, Limited,
The T. Eaton Co., Limited

QUEBEC
MONTREAL
Henry Morgan & Company Limited,
The Robert Simpson Montreal Limited,
The T. Eaton Co., Limited
QUEBEC
Myrand & Pouliot, Limited, 205-215 St. Joseph Street

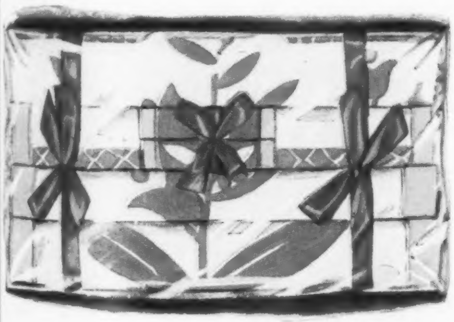
SASKATCHEWAN
SASKATOON
Hudson's Bay Company

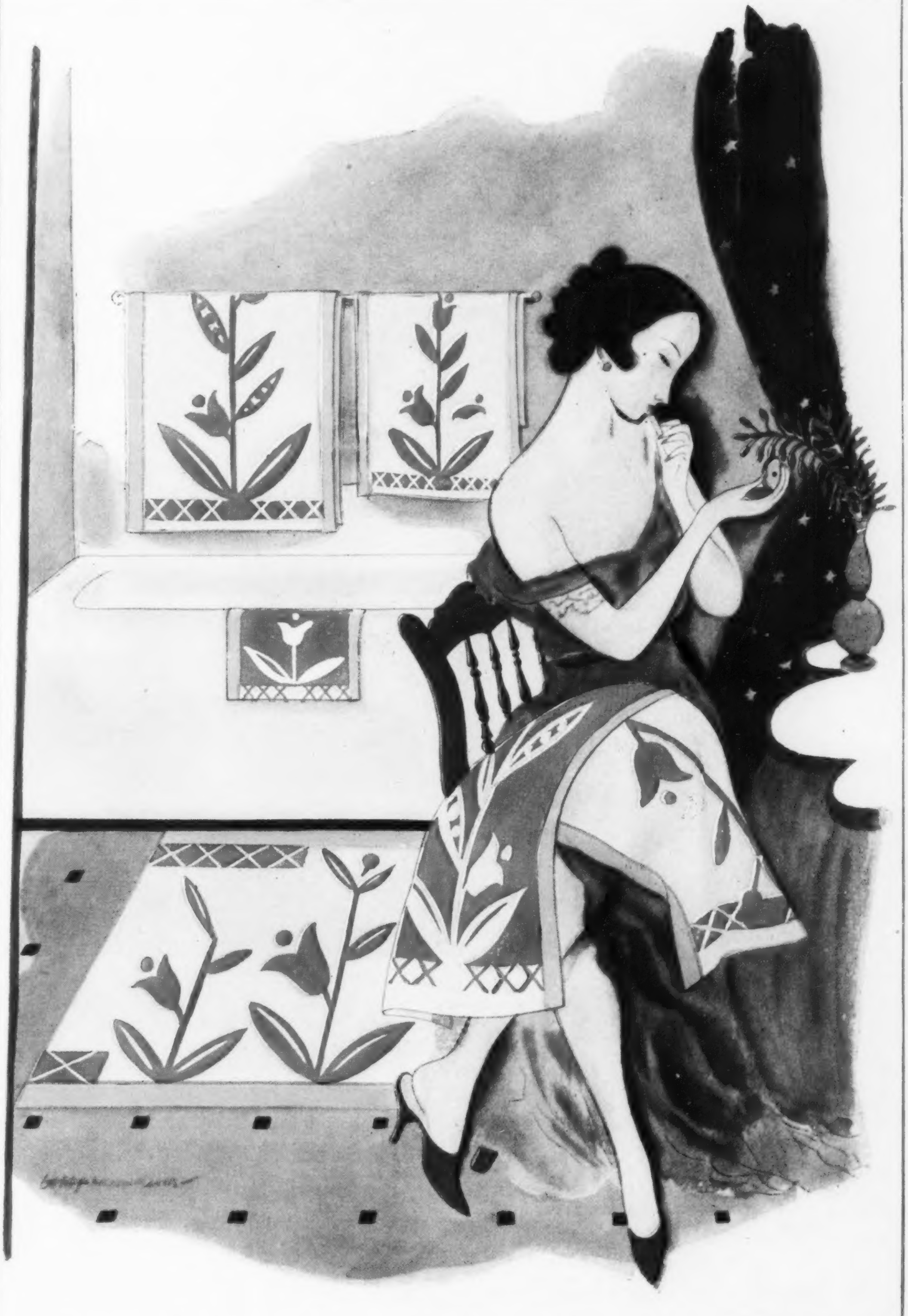
FLY YOUR OWN COLORS...

Now you can suit towel colors to your own private person and taste and temper. If your scheme has grown too tiresomely white, bring in bold splashes of brilliance . . . or tone down a bright bathroom with subtle half notes . . . or, when you build, use your own pet shade throughout. ✶ In short, your bathroom can be *becoming!* New Cannon towel designs are decisively smart—at once zestful and restful. All-color, of course, in subtle pastels refined from the rainbow's best. Carried into straight-line patterns, florals, polka dots, or whatever you need to be happy. And carried through to matching face cloths and bath mats. ✶ Feel their soft, firm texture. Test their thirstiness. Try to wear them out! Cannon towels have a fine, long cotton fiber . . . a close, even weave . . . a top quality that you simply can't find in others at the same figure. All Cannon towels —even these proud beauties—are ready to do a day's hard work every day all year. So fair but not so frail! ✶ You can be smart, and practical, too. Here's a good way to save something on your bathroom buying. The Cannon label does it, *always!* . . . Cannon Mills, Inc., 70 Worth St., New York City. *Makers of* CANNON LAVENLAWN, *the world's finest sheet—using long-staple Egyptian cotton.*

IT'S A SUPERB CHRISTMAS GIFT . . .

A smart, friendly gift for any one. The new Cannon ensemble sets contain matching bath towels, guest towels, face cloths and bath mat—tied with ribbons and wrapped in transparent Cellophane. Your own store has a good selection of gay, simple, all-over patterns in soft pastel shades. At most places, prices for full sets range from $4 to $7. . . . Fair enough!





THESE ARE THE CANNON TOWELS *that captivated Fifth Avenue. They come in all-over colors and modernized designs—with face cloths and bath mats to match. They have two right sides, two bright sides—both equally decorative. New colors are maize, jade, orchid, peach, rose, turquoise—guaranteed fast. Typical Cannon values —59c and more for the bath towels—at your own store or shop. (Other Cannon styles—from 25c to $2.50.)*

CANNON TOWELS

FINEST OF THE LOVELY ST· MARYS BLANKETS

OF TIBETAN KASHMIR WOOL ✦ SOFT AS FAIRY DOWN

Only a mill of the highest ideals and the finest traditions in the art of blanket weaving and finishing, could produce such blankets as these, made of genuine Tibetan Kashmir wool, the very finest to be found in the whole world. ✦ ✦ ✦ Superbly luxurious, these, the loveliest of all St. Marys Blankets, have a fit place in discriminating homes.

ALL WOOL ST. MARYS BLANKETS

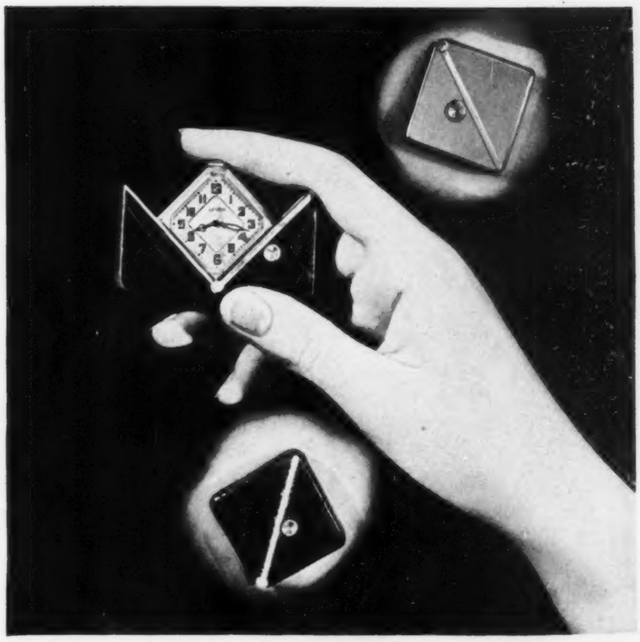
Colors: Peach *(illustrated)*, Blue, Pink, Nile, Tan, Gold, Rose and Orchid ✦ ✦ Average retail price, $75 per pair *(two single blankets)*

St-Marys

THE ST· MARYS WOOLEN MANUFACTURING COMPANY ✦ ST· MARYS, OHIO

Modish . . . STRIKINGLY NEW

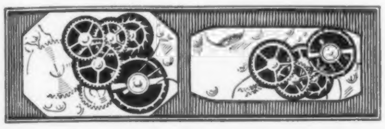
GRUEN'S latest creations set the style for 1931



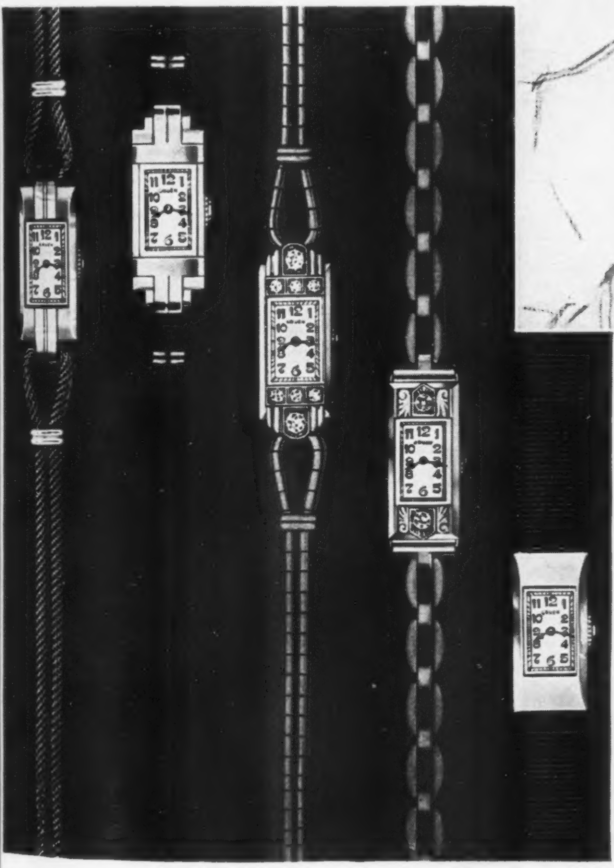
THE GRUEN CARRÉ

FOR MEN AND WOMEN

Just from Paris—and doubly useful! At the touch of a button, the new Gruen Carré reveals the time. When open, the same watch you carry in your pocket or purse stands upright and serves as desk or traveling clock. White or coin gold finish, or fine leather coverings. $55 *to* $65



Note the ingenious rearrangement of practically the same size parts. This assures in the New Gruen Baguette the same high accuracy that has made so popular the standard Gruen movement



AUTHORITATIVE style . . . utterly different! Gruen once more has set the mode with two exquisite new Guild Watches.

Set the mode in watches by conforming to the mode that Paris has decreed in gowns, in jewels, in femininity. The gracious mode of furred velvets and cobwebby laces, whose key-note is elegance.

Elegance! It distinguishes the new Gruen Baguette. It's the essential reason why this slender, gem-like creation has become the woman of fashion's inevitable choice for a watch to wear on the wrist.

For a watch to carry in her bag, to set on desk or table, she and her husband, too, choose the Gruen Carré.

Something utterly new in timepieces, the Gruen Carré is not only unusually smart in design, but it is of double usefulness. You can carry it handily in pocket or bag—then open and set it upright to serve as boudoir or traveling clock.

Carré and Baguette! Two new Guild Watches of outstanding loveliness, of marvelous accuracy. They bring you the beauty and precision which Guild craftsmanship alone can produce. That famous craftsmanship that has made every Gruen Watch a wonder of dependable timekeeping.

The Gruen jeweler nearest you—one of the best in your community—can show you the Gruen Carrés and Baguettes pictured here, as well as many other Gruen Guild creations at prices from $35 to $3500.

Or write for descriptive booklets to Gruen Watch Makers Guild, Time Hill, Cincinnati, U. S. A. Largest manufacturers of fine watches exclusively—engaged in the art of fine watchmaking for more than half a century. Branches in various parts of the world.

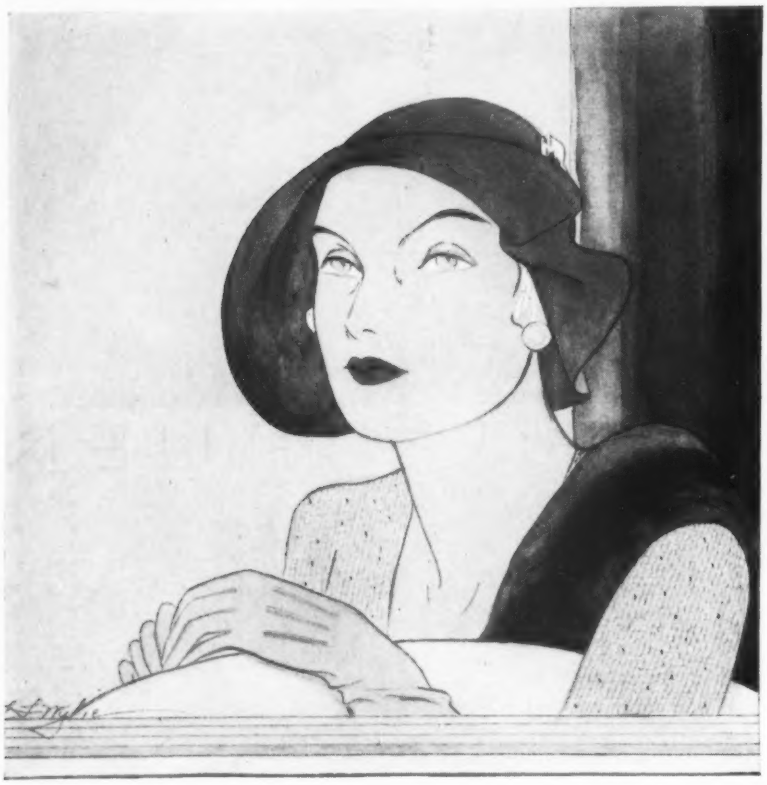
THE GRUEN TIMEKEEPING BAGUETTE

Five new Gruen Baguettes! At the extreme left, Ostende, *14 kt. solid gold case, gold filled mesh cord,* $100; *next,* Lille, *14 kt. satin finish gold case, black silk cord bracelet,* $115; Longueville, *solid gold case enriched with eight diamonds, and gold tubular bracelet,* $275; Trouville, *two diamonds in simple setting, with gold link bracelet,* $165; Normandie, *smart tailored design, 14 kt. solid gold case,* $85

GRUEN WATCHES

Listed in the Classified Telephone Directories of the larger cities under "Gruen Guild Watches" is the name of your nearest Gruen jeweler. His store is marked by this Gruen Service Emblem.

Mrs Franklin inc.



TO FIND JUST THE RIGHT HAT IS AN IMPORTANT EXPERIENCE

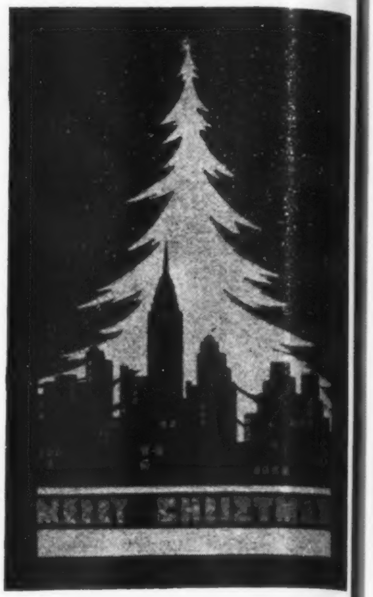
●

The truly smart woman chooses not the obvious hat, but one that emphasizes her very own chic... Franklin hats are made in our own custom millinery department where we specialize in fitting models to the individual . . .

Extremely smart and most becoming is the hat sketched . . . It is of French felt and comes in all colors . . .

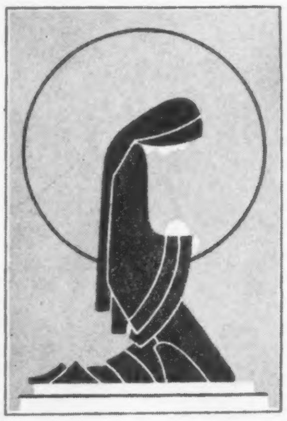
NEW YORK - 16 East 53rd St. ● PHILADELPHIA - 260 South 17th St.
CHICAGO - 132 East Delaware Place ● PALM BEACH

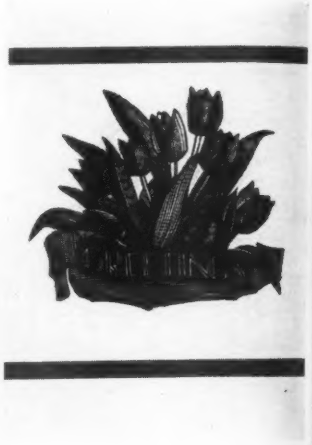
CHRISTMAS CARDS IN THE VERY MODERN SPIRIT



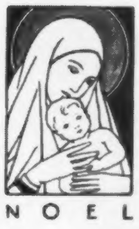
(ABOVE) THE LITERARY LOBBY

(LEFT) CARD FROM CHRYSON'S



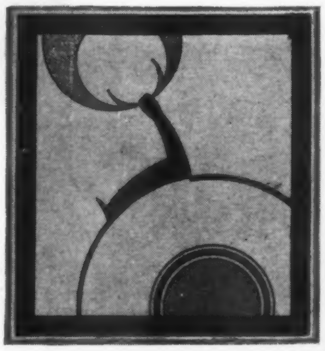


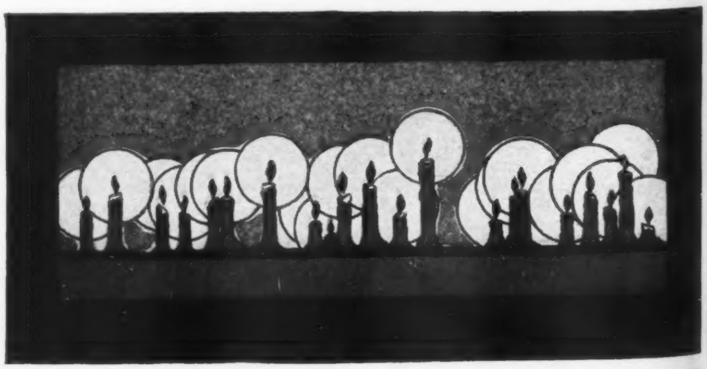
CARD FROM WANAMAKER



FROM THE LITERARY LOBBY

(RIGHT) FROM CHRYSON'S





CARD FROM CHRYSON'S

With hats OFF THE FACE

All eyes are turned ON THE FACE

TO KEEP YOUR SKIN CLEAR, UNBLEMISHED AND FIRM—MISS ARDEN COUNSELS YOU TO USE THESE IMPORTANT PREPARATIONS:

- SPOTPRUF CREAM...The best treatment for acne, pimples, or for drying the oily skin with black heads. Especially effective for those trying eruptive skin disturbances of adolescence. Always have a jar of this excellent preparation on your dressing table and apply it immediately as soon as a spot begins to form. Leave on over night. $5.00.
- SPOTPRUF LOTION...Assures a smooth, soft, satiny finish. If used before make-up it gives the skin that "un-dry" look which is so becoming. It is a healing preparation, ideal for use during the day. $3.00.
- VENETIAN ANTI-BROWN SPOT OINTMENT...A creamy tingling circulation ointment which is smoothed on the face in the form of a mask after the skin has been thoroughly cleansed. It rejuvenates the tissues amazingly —but most important, it is necessary for an untanning treatment. Jar containing enough for twelve treatments —$5.00. Smaller jar—$2.50.
- FOR A QUICK, SOFTENING TREATMENT...Combine these three effective preparations, Muscle Oil, Pore Cream and Anti-Wrinkle Cream in equal parts. This creamy, softening mixture will tighten your skin, remove little lines and wrinkles and restore fresh loveliness. Muscle Oil, $2.50. Pore Cream, $1.00. Anti-Wrinkle Cream, $2.00.
- POUDRE d'ILLUSION...The best powder for the skin, as it does not clog the pores, and may be used many times a day without giving that dry feeling. Only delicately perfumed. Eleven exquisite shades. $3.00.
- ILLUSION TALCUM...A brand new fluffy powder, with the same delicate sensitive perfume as the Illusion face powder. $1.00. Large box, $3.00.
- Elizabeth Arden's book "The Quest of the Beautiful", will tell you how to follow her scientific method in the care of your skin at home. And a second book, "Your Masterpiece—Yourself," will tell you about Elizabeth Arden's Home Course for beauty and health.

One cannot afford to look anything but young and exceedingly lovely every minute of the time, in this year of "face." The new hats, with their shallow crowns, are worn far back on the head; only a single hair is permitted to furnish a flattering touch to the forehead. The face is the thing — and it must be flawlessly fresh — free of fatigue lines — joyously young — always • Before you buy your new hat, visit the Elizabeth Arden Salons, and have an expertly trained attendant give you one of Miss Arden's face treatments. Your skin will be thoroughly cleansed — and that is so important. Every line of worry, age, or fatigue will be carefully erased. If there is a sign of "crêpey-ness" in your chin, it will disappear. Skin blemishes have no place in this era of elegance. Your face will glow thrillingly with new vitality and loveliness. Then you will be ready to buy that new off-the-face hat and face the world with the poise of the "bien soignée." One must look young this season — it is a year of beauty!

Elizabeth Arden's Venetian Toilet Preparations
are on sale at the smart shops everywhere

ELIZABETH ARDEN
691 FIFTH AVENUE · NEW YORK
PARIS · LONDON · BERLIN · ROME · MADRID

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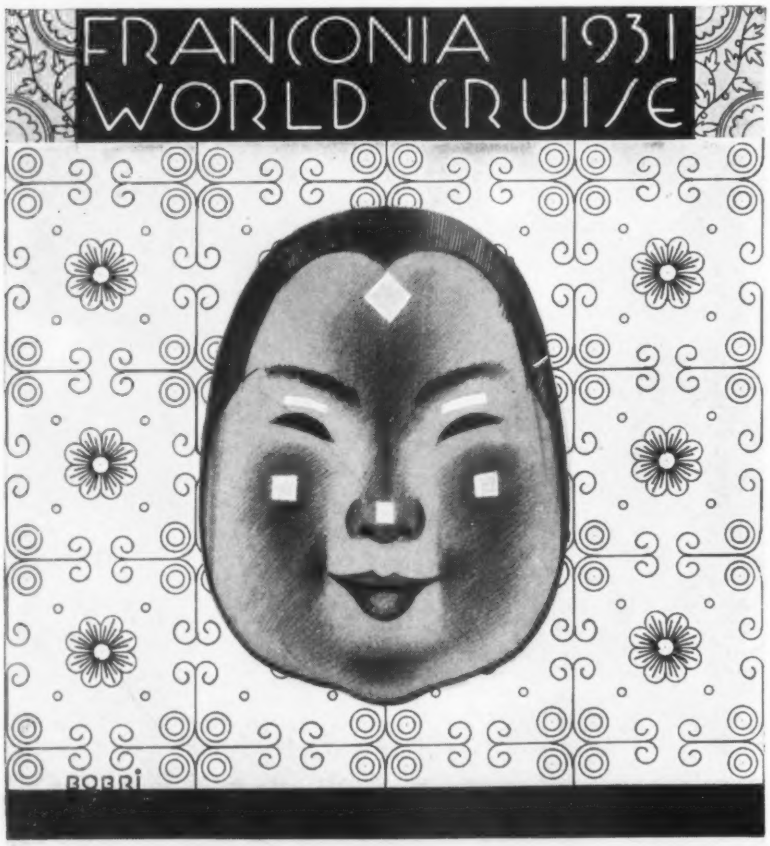

Come with us to Bali . . .

A fantastic island in the Java Sea . . . a primitive civilization unchanged by 1000 years . . . weird ceremonials . . . age-old Hindu rites . . . lithe gold-swathed dancers . . . masqued grotesquerie of the Ardje Drama.

The Franconia . . . the great and proven cruising liner takes you to Bali without extra cost or change of ship on her wondrous Cruise Around the World . . . Sailing Eastward from New York Jan. 10, 1931 . . . 138 days . . . Rates $2000 up.

The Voyage of a Lifetime! Again two world-famous leaders of travel join their 179 years of experience, achievement and tradition.

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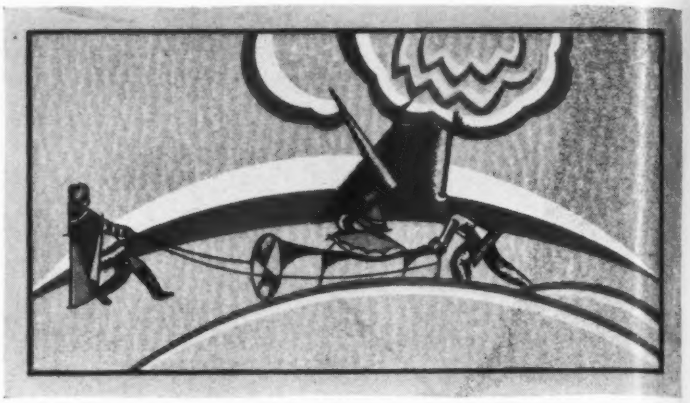
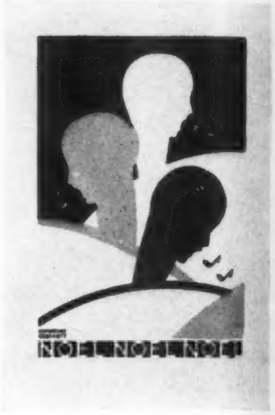
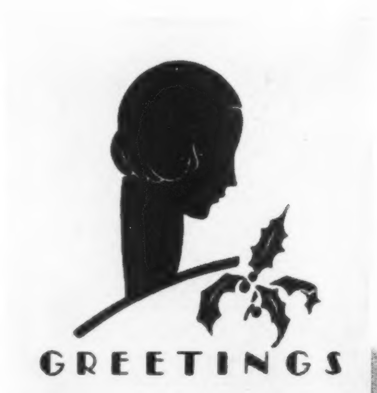


CARD FROM CHRYSON'S

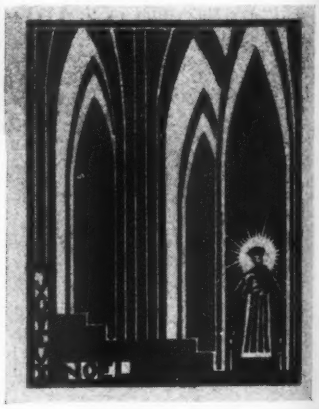
COLOURFUL CARDS OF INTERESTING NEW DESIGNS

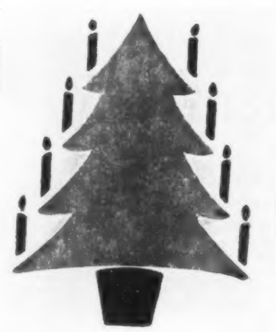




(ABOVE) LITERARY LOBBY

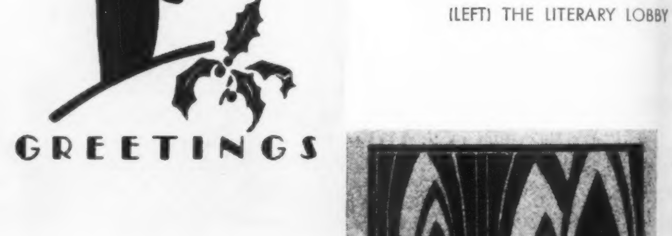
(LEFT) THE LITERARY LOBBY





(ABOVE) LITERARY LOBBY

(LEFT) CARD FROM STERN



CARD FROM CHRYSON'S

HELENA RUBINSTEIN *Presents*

TWO REMARKABLE NEW BEAUTY BUILDERS

Swiftly, surely, your skin will respond to the beauty-awakening magic of Water Lily Liquid Cleanser and Youthifying Stimulant. Two creations based upon the first principles of beauty-building—cleansing and stimulation. Within these masterpieces there waits new youth, new loveliness for you . . .

WATER LILY LIQUID CLEANSER QUICKLY REFRESHES YOUR SKIN

Cleansing is the first law of beauty—but you who have jeopardized the dewy softness of your skin by the use of liquefying cleansing creams, and are wondering how to recapture it, need wonder no longer! Thousands of women facing the same problem have turned to Helena Rubinstein and have asked her to create a quick cleanser which would *give* something to the skin, instead of stealing away its natural oils and moisture. And Helena Rubinstein's answer is *Water Lily Liquid Cleanser*—a cosmetic inspiration!

Imagine a beauty creation as rich, smooth and gleaming white as rich milk, with the teasing aroma of young water lilies, a liquid which is on and off in a moment, leaving the skin immaculate and petal-smooth. Such a creation is Water Lily Liquid Cleanser.

Note the new beauty and silken brightness of your skin. See how much softer, smoother your make-up is when you cleanse with Water Lily Liquid Cleanser. Let your skin luxuriate in this new cosmetic marvel! Price 2.50

HELENA RUBINSTEIN'S NEW YOUTHIFYING STIMULANT

Stimulation—the speeding up of the circulation—is *the second great law of beauty* . . . After the middle twenties, when the circulation of the blood slows down and the skin loses the glow of first youth, stimulation becomes essential—as essential as exercise to bodily health.

Helena Rubinstein was the first to discover the secret of rousing tired, sluggish skins to new youth. Her famous stimulating creations, Eau Verte and Eau Qui Pique, literally awaken beauty, and most of the readers of this magazine need no introduction to them.

HELENA RUBINSTEIN • *World-Acclaimed Beauty Authority*

In her new creation, Youthifying Stimulant, Helena Rubinstein answers the special needs of the limited income and of skins unaccustomed to stimulants, yet in need of them.

Youthifying Stimulant possesses a magic for quickening sluggish, sallow skin to vibrant new loveliness. In one little minute it produces the same wonderful glow as hours of exercise! And yet it is as kind to the skin as it is possible for an efficient stimulant to be!

No matter how beautiful your skin, or how tired and dull it may be, Youthifying Stimulant holds new youth and added beauty for you . . . Let your pores drink of this sparkling lotion of youth! 2.00

HOME BEAUTY TREATMENT FOR THE DISCRIMINATING WOMAN

Cleanse and youthify with *Water Lily Liquid Cleanser,* the quick cleanser which leaves the skin immaculate and velvety smooth. Contains youthifying essences of water lilies. 2.50

Awaken the skin with *Youthifying Stimulant,* the magic lotion that changes tired, sluggish skin into a thing of glowing beauty. 2.00

Rebuild with *Youthifying Tissue Cream.* This extraordinary unguent preserves the silken smoothness of the skin. Excellent for the prevention and removal of crow's-feet, lines and wrinkles. 2.00, 3.50

Tone with *Valaze Extrait.* This anti-wrinkle lotion lifts fatigue from face and eyes. 2.50, 5.00

SPECIAL CORRECTIVE PREPARATION

For Drooping Muscles—Double Chin. *Georgine Lactee,* the marvelous astringent balsam which restores relaxed ageing contours to the clean-cut outlines of youth. Unusually effective for puffiness under the eyes. 3.00

Smartly emphasize your beauty with the cosmetic masterpieces of Helena Rubinstein. Powders, rouges, lipsticks that mirror nature so perfectly, their coloring becomes your own! Price range 1.00 to 5.00

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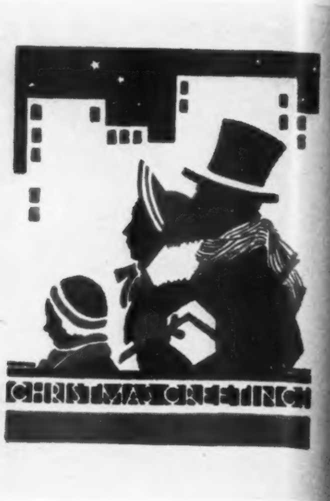

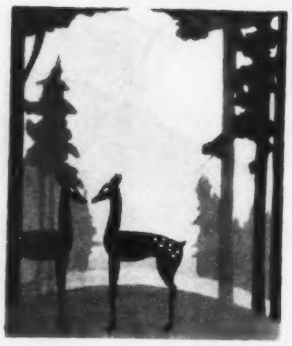

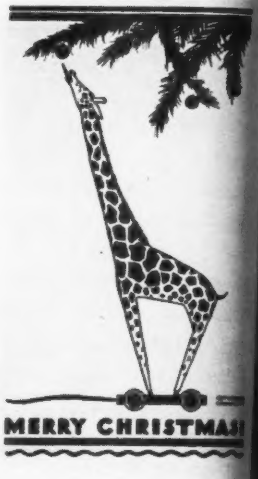

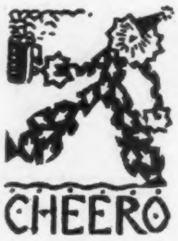

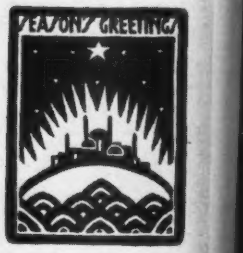

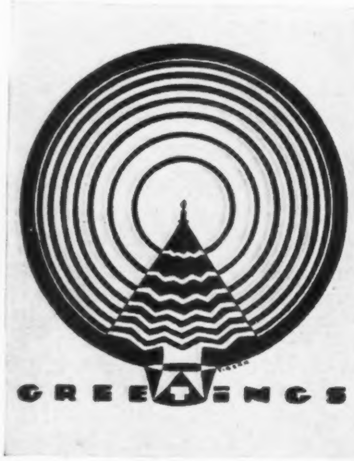

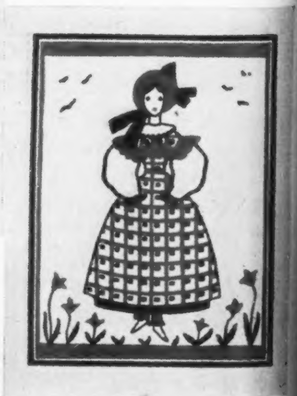

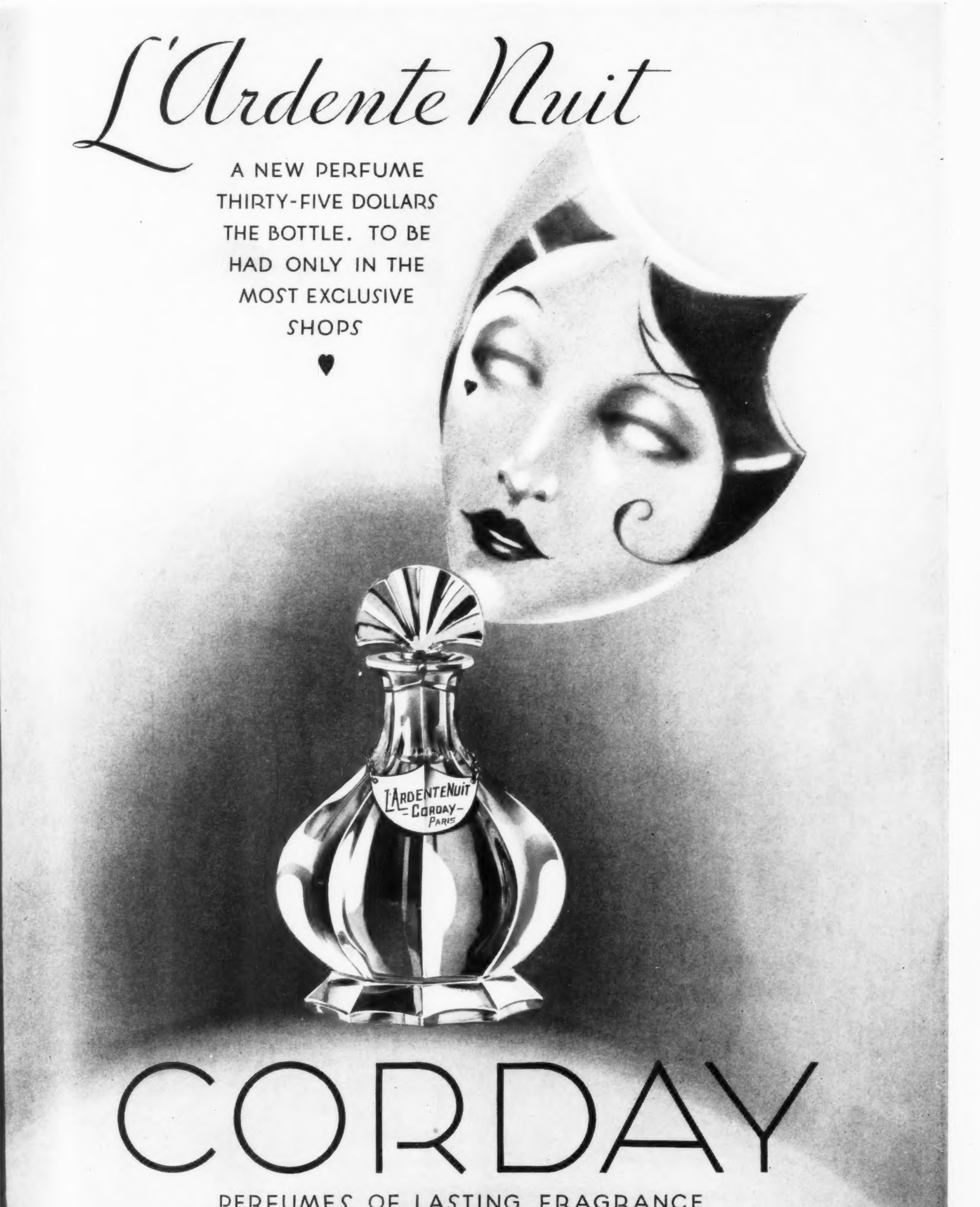

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WHAT THEY READ

BY DAVID CORT

NO one could be so unkind as to mention sophistication at all in respect to Mr. Carl Van Vechten's "PARTIES" (*Alfred A. Knopf*), if the book could be discussed in any other terms. It is, however, a novel of the "sophisticated" New York young ones; it teems with allusions designed to satisfy the reader, by virtue of his recognition of them, that he, too, is sophisticated; its action is hypothecated on the casual immorality and the fixed incomes (familiar prerequisites of sophistication) of the characters. Indeed, the whole machinery of sophisticated idiom and method is brought into play, yet the accent of the book remains as smug and naïve, that is to say, as uninformed, tasteless, and provincial-minded, as a chorus girl's conversation.

Mr. Van Vechten had every opportunity to win over this reader. We still maintain that the modern moment is an eligible field for important fiction. Consider "Point Counter Point," "Vile Bodies," and "Eva's Apples," all by Englishmen. Yet, so far as we know, no American has carried over into print the excitement of jazz and gin, subways, tabloids, speakeasies, the man surrounded by machines. Certainly, Mr. Van Vechten is not the man to do it. Nor, with perhaps one exception, has he ever written a book that gave any real indication that he might some day do it. There are types available that are absolutely unique to this day and place, a host of characters waiting to be put on paper. The opportunity open to every man who sits down to write a novel of New York 1930 is perfectly tremendous.

It does not need so great a contrast, however, to make Mr. Van Vechten's achievement pathetic. Merely in the matter of how young people in New York drink in the year 1930, he would seem to be utterly misinformed. He introduces instead the methods, manners, and recipes of middle-aged First-Nighters and Big Blondes. His characters, most of them under thirty, make good cheer on a mixture of Bacardi, gin, rye, absinthe, Pernod, Italian and French vermouth, and brandy, thrown together indiscriminately. And all of it, presumably, genuine. Which means that a drinking party for six people would cost well over one hundred dollars. The characters are drunk for fifteen out of every twenty-four hours, so that the expense per annum for the six (counting only what they drink at home by the bottle, and not counting speakeasy, night-club, and club charges) could not be reduced much below thirty-five thousand dollars. If any of my readers recognize the beverage outlined above and this scale of absorption as a familiar event in their lives, I will apologize to Mr. Van Vechten. For myself, I have never penetrated to a set so exalted.

It is furthermore our contention, liable to correction, that there are no longer any such young people as "PARTIES" presents. Its characters have 1920 motivations with a mongrel 1930 lingo. They are unauthentic enough to have been invented by an Englishman. It would be a salutary shock for the author to discover Dashiell Hammett and some of the best of the sports writers, such as Westbrook Pegler, if he wishes to become aware of the date on the calendar. The date is probably unimportant, except that the book pretends so assiduously to be crowding the second-hand on the clock. The characters: Simone Fly, who drops her drinks and says "Blaa!" (1923, approximately), but is brave and kind underneath it all; Hamish, who is divorced from his wife and only feels, never thinks; King Swan, who just drives a taxi, talks remarkably literate (1920) English, and justifies a pun on Swan's Way; Rosalie Keith and Noma Ridge, just girls who like to talk it up; Roy Fern, a bootlegger's delivery boy, a fairly authentic cartoon characterization, of a type found in every American mystery story (see "The Maltese Falcon"); Mrs. Alonzo W. Syreno, just a millionairess on the loose; a couple of Englishmen, whom the author dislikes; a German noblewoman of eighty or so, almost a genuine idea; and the two central characters, David Westlake and his wife Rilda, about whom the others revolve, and who Care So Terribly that they only meet each other by chance in their round of parties. The plot is furnished by David's going to Europe and everyone's missing him, and by Roy Fern's knifing of a lover of Rilda's in a Harlem dance-hall and falling downstairs to his death. That's all.

CHICAGO IN THE 'NINETIES

Margaret Ayer Barnes's "YEARS OF GRACE" (*Houghton Mifflin Company*) is excellent for what it sets out to be. As a faithful and factual rendering of Chicago in the 'nineties, Bryn Mawr soon afterward, and good society in the mid-West and the East, it will find its own grateful public. It may be presumed that the book, at least in so far as background goes, is autobiographical, since otherwise the people and events involved fail of enough intrinsic significance to warrant a long novel. The very affection with which the comparative trivialities of the heroine's genteel career are unfolded will, however, ingratiate all those excellent ladies whose lives have to some degree parallelled that of Mrs. Barnes.

With all this, we have no quarrel, since another equally uninspired novel laid against such backgrounds as we happen to have known well would equally arrest our attention. It is when publishers and reviewers take a pleasant and unoffending novel out of its proper place and function and give it values and pretensions to which it never aspired, that another sort of word is almost inevitable, if only out of contrariness. In fact, what is wrong with American literature is summed up in the fact that the publishers of "YEARS OF GRACE" have been able to find a reviewer who says of the book: "Our idea of a swell novel. . . . Satisfying, fine, impressive, rich in character and background. It has the charm of the early Edith Wharton. . . . We must add another name to the few first novelists of importance in America." This is positively libelous, and doubtless (Continued on page 130)

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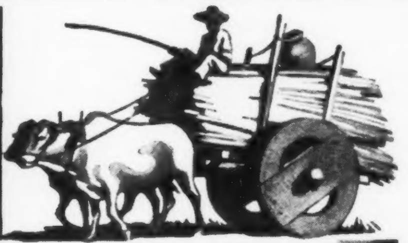

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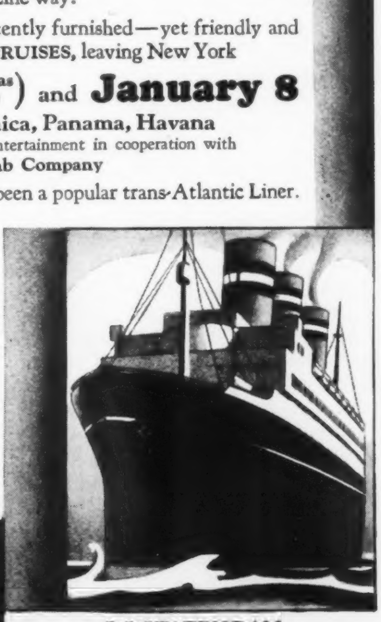

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WHAT THEY READ

(Continued from page 136)

Mrs. Barnes would be the first to take exception to it.

Apparently realizing that she had no knack for style, she has not attempted to be fancy. In point of language, of genuine feeling for the recapturing of backgrounds, in convincing character creation, the book is altogether unimportant. Except for the fact that both writers have chosen approximately the same period in time and are both American ladies, the author of "YEARS OF GRACE" and Edith Wharton, the early Edith Wharton (unless "early" means under seventeen) or any other, are not remotely alike in their treatment of the English language. Mrs. Barnes, according to the publishers, "might never have written anything more than a letter if it had not been for a serious automobile accident in France which . . . kept her flat on her back for months. . . . Mrs. Barnes is a prominent Chicagoan, a sister of the novelist Janet Fairbank and was for three years a director of Bryn Mawr College." With that data, you know all about "YEARS OF GRACE," the *apologia* of the pleasant, educated, broad-minded, travelled, superior, and genteel, middle-aged American gentlewoman type.

It makes no mistakes of over-writing or pretentiousness or bad construction. It is a straightaway story of an American lady, her childhood in Chicago, her love-affairs, her schools, her young womanhood, love, marriage, children on the Atlantic Seaboard, her husband's business, her gropings for higher things, her boredom. People go in and out of rooms, walk along the street, talk, listen, have opinions, grow older. They are born, they suffer a little, occasionally they die. The heroine is of sufficiently good family, but she is not satisfied with a merely social life. She likes music and art and cultivates a semi-Bohemian or two. She tries to escape from her class and her background (after "The Edwardians," this is delicious), but she meets her obligations. It is, certainly, (to a non-contemporary) a trivial life, but a story does not have to be very absorbing if it is presented against a vanished, but familiar background and period. For those who will recognize the background and the period, the book is recommended. Others will play safe in avoiding it.

SNOB FICTION

The best book I have read thus far this autumn is V. Sackville-West's "THE EDWARDIANS" (*Viking Press, Inc.*), which is advertised merely as a perfect reproduction of the period between 1900 and 1910 and the class at the approximate top of English society, but which is much more exciting than that. It is snob fiction of the purest dye, and yet, snob or no, you must not miss it. Omit a half-dozen paragraphs of self-conscious authorship in highly untrustworthy literary taste, and the entire book is marvellous. Doubtless, however, half of my clientele need only be assured that the Sackville family is one of the oldest surviving titled families in England, that their estate of Knole goes back beyond Elizabethan times, and that this story is largely that of the author's own family, to swallow the book whole.

Allow then that V. Sackville-West (Mrs. Harold Nicolson) knows what she is talking about. Her story is that of Sebastian (please tell me if you find out what is his last name: his house is Chevrons and he's a Duke), who appears to rank every one but the Duke of Norfolk and is the model of "patrician adolescence." The subject-matter that makes the book so remarkable for the American reader lies in the author's elaboration of a genuinely feudal society that has survived in more than a semblance until the twentieth century: the estate of Chevrons, with its vast organization of outside and inside servants, forges, carpenter shops, cellars, still-rooms, gamekeepers, comprising members of a half-dozen families who have for generations existed only to administer the life of Chevrons and to support the masters of Chevrons. The masters acknowledge an absolute obligation to the servants, as the servants to the masters, the two classes bind and control each other. The one pays pensions, pays for repairing roofs, for doctors, education, every conceivable need of his dependants. The other makes the wheels go round. The mutual loyalty is absolute, fixed as much by its antiquity as by mutual usefulness. The uneconomic waste implicit in this arrangement is necessary to maintain the prestige of Chevrons, where there is never any want of anything.

Theoretically, at the time of the story, this elaborate machinery is maintained solely to keep alive three people: Sebastian, his mother, and his sister, Viola. These may in turn dispense doles and benefices as much as they like, the system of which they are the crown is economically so unsound that it must be doomed in an industrial age and society. Yet, as an anachronism, it is fascinating, and we are delighted to hear as much as possible about it, especially since its population does not realize that it is an anachronism. But we see also that magnificent curio, English society in the early 1900's, its indomitable old dowagers who have obliterated, by ignoring, half a century, its new Jews, its lesser ranges of vicious old women, its miscellaneous oddities, and its vitality that has its origin in the land, what the author calls the "territorial peerage."

Sebastian's story is of the temptations he meets in trying to escape the bondage of Chevrons and his position. One Leonard Anquetil, a democrat, takes an interest in him and fails to break him from his roots, but does better by his sister, Viola. Sebastian has an extended affair with a lady of his own class. Throughout this, his story engages one's attention entirely, but the author begins to bring in senseless and extraneous women: a middle-class housewife, a model, a peasant's daughter. One is never bored, but one cannot avoid becoming impatient with the author's unconscious cheapening of her hero. He begins as a significant character, though somewhat vaguely visualized; he ends as a perfect objective creation, but quite without significance. The end is definitely (Continued on page 140)

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DÉBUTANTE

(Continued from page 52)

This is another occasion for the resurrecting of last night's party. At no time in her life will the débutante again dissect with such thoroughness her last night's pursuits. "Who'd you have supper with?" "Who took you home?" "Have you heard? There was *ether* in the champagne!" Such enthusiastic inanities echo briskly through the blasé portals of the theatre.

Sometime during the day, she has probably sandwiched in a tap-dancing lesson. In a loose blouse and a pair of silk shorts, she bounds about with her companions, like a released dryad. One of her enthusiasms is for professional tap-dancing, and she fancies it is her ambition to become an applauded dancer behind the footlights. This will pass.

After the theatre comes tea, with a beau, behind a palm in a smart hotel, where all her friends are having tea with similar beaux behind similar palms. Big teas as débuts are utterly passé, and the débutante gives this hour to her best young man. Tea, for the débutante, is apt to consist more of delicacies like brioche and hot chocolate with whipped cream than of simple tea. Going out to tea is for her a sort of symbol; it is practically the only private engagement she has time to make with her beaux, and one of the ways of showing her running-mates how popular she is.

Coming out is a race to be run, and, from time to time, the runner must put up little flags to show her progress.

The evening approaches, the time for which the débutante lives. A white dress lies like a pool of spilt milk across the bed, some one has put a pair of slippers on the mantelpiece, while the débutante wanders from dressing-table to bureau, in a pink crêpe slip, a cigarette between her lips. A dab of powder here, perfume behind the ears. Soon, she is ready.

A MEANS TO AN END

The great beauty of the dinner as an institution is that it provides a way for the débutante to go on to the party later. A long table with flowers is rimmed with alternate magpies and clear colours. She talks steadily, eats next to nothing, and smokes between every course. A dinner is a very important occasion. She must somehow acquire the "rep" for being an amusing dinner partner. "Reps" can make or break her. A "rep" for being popular, having a good "line," being a good dancer, will make her. One for being "wild," or "dumb," or a "pill" will break her.

It is up to her now to show that she has a good line. To be really successful, she must invent a line of her own, or at least adapt one of the better classics. There is, of course, the Southern-girl, admiring line that some men fall for, but others are apt to think dumb. There is the wise-cracking line, always hard to keep up and most exhausting. The political line is often successful, the queries of "What do you think of the Argentine situation?"—since the young men rarely are better informed than their partners or are so well informed that the lady can sink back into the classic rôle of "good listener." Perhaps, the best line is the serious line, the discussions of one's soul and life, with a big L, to one of those desirables, an "older man"—of twenty-four or five. She can be utterly vague, with a great many large gestures and still be quite in the spirit of the subject. It is chic to be "deep," this year. No débutante cares to be thought a butterfly. She talks of a job, of a course in modern poetry at Columbia. Quite often, she is at college and dashes down for parties over the week-ends and back to her seat of learning on a five o'clock milk-train. This academic note lends a little fillip to her season and oddly enough "goes big" with the young men.

DÉBUTANTE DIFFICULTIES

They go on to the party. Immediately, the burning question of a supper partner presents itself. If she is wise, she may have wangled this at dinner, by means of discreetly leading remarks. If not, she must take care of this important detail of her evening, not forgetting the equally important detail of some one to take her home. At the same time, she must keep the marks of such cares from her face, in order to be popular on the floor. Every débutante knows that only success can bring success and in consequence turns an animated, sparkling face on every one who cuts in on her, be he prize or pipsqueak. She knows better than to seem too absorbed in any one partner, however fascinating, since the absence of cutters-in will turn him against her, make him feel "stuck" with her. She must be charming to countless dreadful little boys, the "wet numbers," who haunt the dance floor and dog her steps, for it is these bores that make the difference between "getting stuck" and "getting a rush."

She must also be seen sitting out occasionally, to testify to the ardency of her admirers, but not long enough to seem to be sitting out because she is not having a good time.

She must be full of scheming and subterfuge. At this time in her career, when the hectic pace of her days makes life a fog for her, she must yet think very clearly and remember all the points set forth above.

Generally, she nabs an invitation to have supper in good time. Discreet sitting-out is apt to produce this result. If nothing turns up, she is sure to be asked at the last minute, but it will be by one of the ubiquitous extra men, and she scorns to be seen by her friends with a youth who is not one of the "big boys." Some popular girls arrange to have supper with from three to ten boys, by accepting all their invitations, which annoys them, but increases their respect for her desirability.

At least half of the smart débutantes go home with maids. Not the dear old family attendant, however, who is getting her good night's rest, but with sublimated maids hired for the occasion. In New York, there exists a lady named Dignum who furnishes these respectable chaperons on request. Quite often—when the party is over, the violins are being packed away, and "the stag at eve has drunk his fill"—you (Continued on page 141)

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Smoke the next three packages of cigarettes with a TOBACCO YELLO* Holder. Then open the Holder and let your own eyes see the "dark brown" evidence—the sticky yellow stain on the attachment instead of on your lips, fingers and teeth. Your TOBACCO YELLO Holder is guaranteed to show you! Or your money will be refunded. *No other holder is like it!*

Don't blame nicotine for cigarette stain. It's not nicotine! Pure nicotine is colorless. A great University, after complete scientific tests, states that the Tobacco Yello Holder stops 66.5% of the yellow stain (TAR). By stopping TAR, the pleasure of smoking is doubled—you feel better—stain is eliminated. 9,000 doctors are using this holder.

Sold by Cigar, Drug and Department Stores in the United States and Canada—In Briar and Colors for men and women. $1 To $10

KAUFMANN BROS. & BONDY, INC.
Established 1851
120 Fifth Avenue New York, N. Y.
*REG. U. S. PAT. OFF.

THE RIVERA MURALS

(Continued from page 126)

a massive string of Aztec beads about her slender brown throat. Freda is also a painter, and her studio adjoins that of her husband. She is another example of the spontaneous artistic expression that is apparently inherent in every Mexican.

It is a curious contradiction to hear this jovial giant discuss the finest aesthetic points without becoming immersed in theory or losing sight of his ultimate intention—namely, dedicating his painting to any revolutionary cause that may arise. His enormous strength and zest for life are as important in enabling him to carry through his Gargantuan projects as they are in maintaining the healthy, sane point of view sustained throughout. It prevents any hysterical excess of the propagandist spirit or the sterility of too much theory.

WHAT THEY READ

(Continued from page 138)

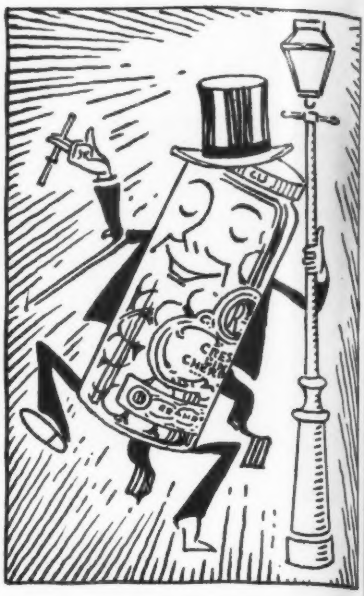
a disappointment, but the author has by that time written a great many admirable pages. She writes extremely well, her colouring is always perfect, and she gets the effects she sets out to get. The Coronation scene is a gorgeous piece of work; consider only the peers who have brought their sandwiches to the ceremony and the one who forgets that he is holding his, loose in his coronet, and drops them over his head when he puts on his coronet. Detail of this kind must be authentic, and, in some curious way, it starts an extraordinary admiration for the English nobility.

A TYPE AND A METHOD

Stefan Zweig, one of the greatest critics alive to-day, does it again in "JOSEPH FOUCHÉ: THE PORTRAIT OF A POLITICIAN" (*Viking Press, Inc.*), the man of whom Napoleon said: "I have known only one really perfect traitor —Fouché." Zweig's choice of a subject is inspired. He has a pure type to work on, the perfect exponent of an infallible method, one of the most fantastic and baffling periods in history—France between 1790 and 1820, and an incidental cast of the utmost brilliance. Between those years, the political face of France went through convulsion after convulsion, philosophical states without anything whatsoever in common. The masters of one year became the criminals of the next. Fouché not only survived them all, he was a ringleader of them all. As a moderate in the Revolution, as a regicide, as a radical of the radicals, an executioner, a moderate of the moderates again, then obscurity, then Minister of Police to Napoleon, as Duke of Otranto, multimillionaire, aristocrat, obscurity again, finally as Minister of Police to Louis XVIII.

On its surface, it is impossible. Among men such as Napoleon, Robespierre, Lafayette, Talleyrand, Marat, Danton, Louis XVIII., no single conversion would seem to have convinced. While black was black, there was Fouché, proclaiming it loudest of all, the most fanatic and vindictive of black-as-black-ers. A slight change of wind would make itself felt, and Fouché would begin to withdraw. Eventually, blood would be flowing in the streets again, and black would become white. Lo! there was Fouché proclaiming black to be white, in the very first rank, as fanatic as ever. With an exquisite nose for the shifting of Fortune and an ineradicable partiality for being on the side of the powerful, this unattractive figure is the purest and the most adroit exponent of the political method in all history. History has perversely developed a considerable distaste for this, its greatest expert, and has heretofore attempted to thrust him out of the councils of the great. Herr Zweig has succumbed to no such prudishness, but has given him here in his full true values, the man utterly without character and principle, the perfect mirror of the political moment, the opportunist par excellence.

Incidentally, he does several other important services for history. The French Revolution, like all revolutions, has remained a good deal of a mystery. How a handful of men in Paris, backed by a mob that constituted a negligible proportion of the population of all France, could have maintained a Revolution, is utterly baffling. Nor have most histories bothered to tell what happened in the provinces, where news and political emotions penetrated months late. Why did not the Revolution remain a phenomenon of Paris, divorced from any significance in the country at large? This was, of course, the great problem of the revolutionists, and Zweig has told, for the first time for me at least, what they did. He shows that the provinces were not at all solidly anti-royalist and the measures that Paris took to bring them into line. Again, at the time of Napoleon, he suggests that the later Napoleon was really going a little mad, that the later Napoleon had become drunk with his own success, that he took chances whereas the younger Napoleon never risked anything, but always waited until he was invulnerable. This is perhaps the explanation for the Russian fiasco and for Waterloo, together with the fact that the French people, as distinct from the army, were not at all happy to have Napoleon back on French soil, and that the man-power of France had reached its final margin. This is all to suggest that Zweig has given more than the portrait of a man; whatever has come into the line of his story, he has notated thoroughly and valued shrewdly. He has done an extraordinarily fine job and a highly exciting book.



Preserved or Pickled as you prefer

Cresca Brandied Fruits add a note of Continental gayety to any dinner party. They are delicious, either as a compôte or dessert, and you will be pleasantly surprised to discover that they have the old-time tang and taste. Old brandy (withdrawn under Federal Permit from Bonded Warehouses) is used in their making, and the flavorful syrup which permeates them possesses an alcoholic content of 12%.

Cresca Sweet Pickled Fruits are preserved in a richly aromatic syrup of vinegar, spices and sugar. As a conserve to accompany game, poultry or meat courses, or as a salad, they are singularly appetizing, and like Cresca's Brandied Fruits, their tempting appearance and lusciousness is due to the fact that they are packed the day they are picked from the tree in full and perfect maturity.

Both the "Brandied" and "Sweet Pickled" variety offer you a choice of Peaches, Pears, Royal Anne Cherries, Black Bing Cherries, Apricots and Pineapple—and if desired, these same fruits may be had preserved in a Sugar Syrup.

Cresca Delicacies, from the simple seasoning to the elaborate chef-d'oeuvre, are sold by the better Grocers and Fruiterers everywhere. To embark on thrilling new *Adventures in Flavor,* clip coupon below!

"More than a little better" *"50 Years of catering to the Epicure"*

CRESCA *Food Delicacies*

PARIS • BORDEAUX • NEW YORK

CRESCA COMPANY, INC., Dept. V.
153 Hudson St., New York City

Gentlemen: Please send me copy of the new Cresca booklet "Adventures in Flavor" giving unusual recipes for tasty dishes.

Name.................................

Address.................................

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Clear, Bright eyes in no time

A few applications of harmless *Murine* will make your eyes much clearer and brighter than before. It reduces bloodshot veins and dissolves the dust-laden film of mucus that makes eyes look dull and lifeless. *Murine* positively contains no belladonna or any other injurious ingredient. 60c at drug and department stores. Try it!

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5290	$ .25
5371	.50
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5474	.75
3112	.50
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S3467	1.00
S3468	1.00
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DÉBUTANTE

(Continued from page 139)

will see a tired little débutante standing on the threshold of the dressing-room murmuring the mystical word, "Dignum"—at which one of the row of waiting maids will spring up and take possession. Occasionally, débutantes elude their arranged-for escorts for the more exciting joys of applesauce and a glass of milk at Childs' or sneak up to Harlem or to a little Italian joint with a group of companions sworn to secrecy, but never so with a Dignum. Like the Canadian Mounted Police, a Dignum always gets her girl.

At last, having been popular, been rushed, pulled a successful line, and bestowed a handkerchief upon an insistent admirer, the débutante reaches home and falls thankfully and satisfied into her bed.

Never in her life, after this year, will she again use the words "wild," "deep," "rep," "popular" (in the same sense), or abuse "divine"; will she wear velvets at lunch, or post-mortem to the last degree every party she goes to; will she think of conversation as a set "line." She will become more sensible, wiser, probably more charming. But never again will she feel the same high peak of excitement, hear the same high note of glamour; will she laugh as enthusiastically, or have a good time so violently. She will never again have quite so much fun.

NOBLESSE OBLIGE

AT THIS TIME OF YEAR, ONE OF THE MOST IMPORTANT CHARITY ORGANIZATIONS IN NEW YORK URGENTLY ASKS FOR MONETARY HELP

During November, the New York City Cancer Committee of the American Society for the Control of Cancer has its annual drive. This Committee is entirely dependent on the generosity of the American public for funds. And these funds are made to accomplish the ultimate. There are no large salaries of any kind, and the services of most of its officers cost the Committee nothing. The Director of Publicity has a heavy burden, for all advertising space must be secured free of charge. The only expenses are the actual cost of printing literature, postage, and, in some cases, the expense of lectures delivered before various organizations.

The importance of this organization and its aim in the prevention and control of this dread disease are fully appreciated by many of the most prominent women in New York. The Women's Committee of this charity includes, among others, Miss Virginia L. Alexandre, Lady Armstrong, Mrs. Ancell H. Ball, Mrs. Samuel Adams Clark, Mrs. Barron G. Collier, Mrs. Walter Damrosch, Mrs. Lyttleton Fox, Mrs. Philip Le Boutillier, Mrs. Eugene S. Reynal, Mrs. Charles H. Thieriot, Mrs. Charles Henry Topping, and Miss Blanche Yurka.

The purposes of the Cancer Committee are: first, to make the public realize the necessity of consulting a physician with regularity, so that, were cancer discovered, the disease could be treated at the outset and not when it had gained a dangerous growth. An annual physical examination very often gives one a certificate of health that dispels any growing doubts of one's well-being and promotes the happy, carefree state of mind that is essential to a full enjoyment of life.

The second endeavour is to acquaint the public as far as is possible with the symptoms that may indicate the existence of cancer and to urge the sufferer to consult an authority with the utmost dispatch. When in doubt as to whether one has cancer or not, it is far better to act as though there were no doubt and delay were fatal—that is, promptly, decisively, and with intelligence. Do not delay. Consult a physician immediately.

Perhaps, the most difficult and most heartrending pursuit is the third aim of the Cancer Committee—that of bringing cheer to the patient, trying to make him realize that, in its early stages, cancer *is* curable. This is a most discouraging task, for the very word cancer brings dread and instant pessimism to its victim, if he suspects its being. Here, the work in hand is tremendous and often unbelievably depressing, for the doctor has to contend with a harassed mind and a diseased body, but a patient's ultimate response to counsels of good cheer and an intelligent acceptance of a condition that may be cured in time are well worth the effort and trouble.

It seems unnecessary to appeal further to our readers for funds to meet this drastic need of an exceedingly worthy charity, since its need is ever-present, its work never ending. But now is the time to be reminded that the New York City Cancer Committee is offering a Christmas shopping booklet for one dollar that will be a direct aid to the shopper and an indirect aid to an unfortunate victim of the disease. Other than this booklet, any donations in the spirit of charity are always acceptable, and $2 or more will entitle the giver to share in a tremendously vital work. Even a dollar given to this charity goes further than seems humanly possible.

Any one interested in this cause may contribute by mailing a cheque to Mr. August Zinsser, the Treasurer of The New York City Cancer Committee at 34 East Seventy-Fifth Street, New York City.

REDUCE YOUR FLESH
Arms, Legs, Bust or Entire Body and relieve Varicose Veins with
DR. WALTER'S
FLESH COLORED RUBBER GARMENTS

My garments have been worn for over twenty-five years and helped thousands of people all over the world. They are the *original* rubber reducing garments, made of the finest flesh-colored Para rubber, removing superfluous flesh from any part of the body.

Have Shapely Limbs *per pair* $6.75
or Slender Ankles.. 5.00

Relieve swelling or varicose veins and reduce your limbs with Dr. WALTER'S famous medicated (flesh colored) gum rubber hose.
Worn next to the skin they fit like a glove and you can see the improvement at once.
Send ankle and calf measure.

Reducing Corset: Flesh colored rubber. Laced back, clasp front. Made to your measure. $12.00
Chin Reducer 2.50
Neck and Chin 3.50

REDUCING CORSAGE
Heavy weight flesh colored rubber, for reducing bust, waist, hips and thighs. Made to measure.
Price $17.00

HIP AND THIGH REDUCER
Flesh colored rubber
Price $12.00

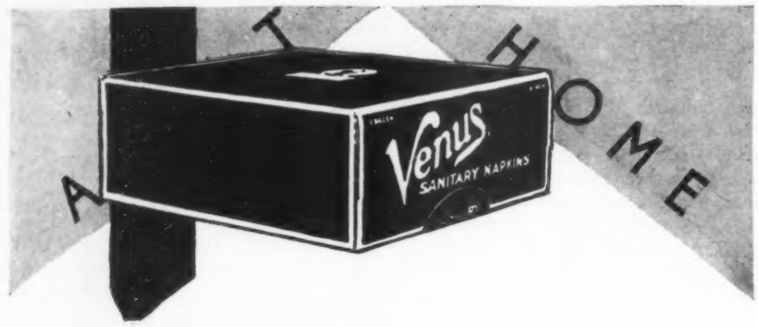
BUST REDUCING BANDEAU
Flesh colored rubber
Price $6.00

PRETTY ANKLES and CALVES
$3.75 per pair

Dr. Walter's special extra strong Ankle Bands of live flesh-colored Para Rubber will support and shape the ankle and calf while reducing them. They fit like a glove and can be worn under hose. May be worn at night and reduce while you sleep, or during the day, deriving the extra benefit of the support. Relieve rheumatism and varicose veins. Send ankle and calf measure.

Write for booklet

Accurate measures are essential as garments cannot be returned or refunded due to sanitary conditions.
Pay by check or money order
(no cash) or pay postman.
DR. JEANNE B. WALTER
389 FIFTH AVE., NEW YORK
Near 36th St. *Suite 605*
Los Angeles: Adele Millar, 1005 Brack Shops
Philadelphia: "Harrie," 223 South 11th St.



HERE OR THERE

Wherever you are
Your most comfortable companion will be one of the two Venus shown here.
And economical too
For Venus Sanitary Napkins are made of real surgical cotton in a softly knitted covering that is gently form fitting.
Additional hours of comfort are the result.
Thus the economy.
Both the Venus Compressed (for traveling) and Venus Non-Compressed (for home)
Have tapered ends to do away with all bulkiness.
And the finest department stores in the country recommend them.

AWAY FROM HOME
TRAVELING PACKAGE
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COMPRESSED
SANITARY NAPKINS
THE VENUS CORPORATION, New York, U.S.A.

ATTRACTIVE RESIDENCE FOR RENT

AT
MIAMI BEACH
FOR
WINTER MONTHS

Located directly on the Miami Beach Golf course within two blocks of the ocean.

Five bedrooms, baths, large sleeping porch, two-car garage, five-room children's playhouse, adequate servants' quarters.

For further details write

JOHN B. WOFFORD
1751 Washington Ave.
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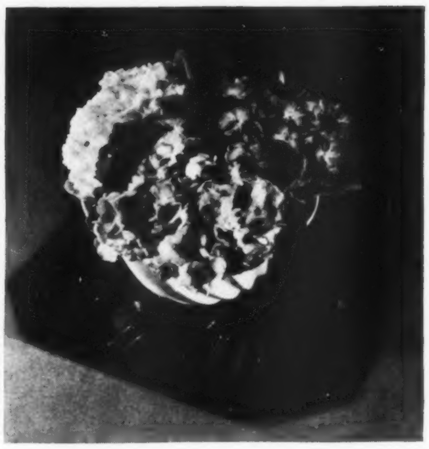
CROWN LAVENDER SMELLING SALTS

CROWN LAVENDER
LONDON
SALT

At home, at the theatre, while shopping or traveling, or if you find yourself in stuffy rooms or crowded places, the pungent fragrance of Crown Lavender Smelling Salts clears the brain, steadies the nerves, and counteracts faintness and weariness. It is invigorating, highly refreshing—always a delight and comfort. Two sizes sold everywhere. Schieffelin & Co., Sole Agents, U. S. A., 16-26 Cooper Square, New York City.



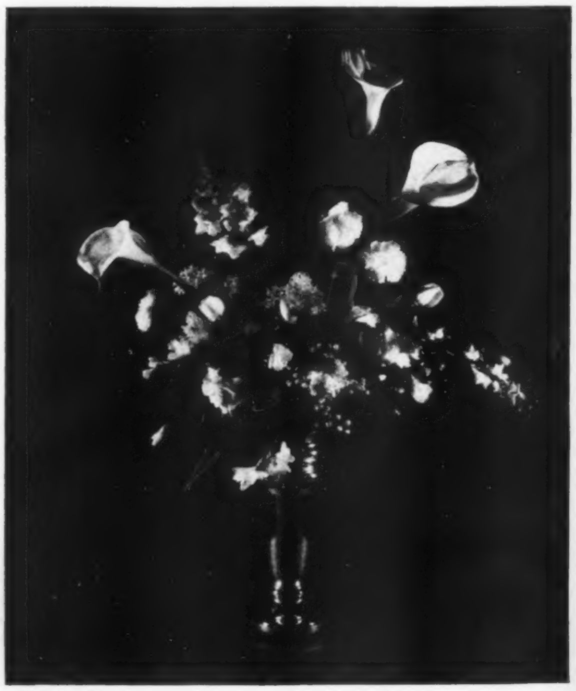
Pink, white, and dark pink primroses are very lovely arranged in a white bowl and reflected in a black glass beneath; from Lord and Taylor

FRESH FLOWERS IN ARTIFICIAL BOUQUETS

(Continued from page 60)

Violets, made with a frill of their own leaves and set into old glass cornucopias, as if you had just unpinned them from your muff. Little bouquets of nasturtiums, or pansies, or pink primroses, or, in summer, an abortion of Nature in the shape of those lovely dirty white zinnias with black English ivy leaves for foliage. Carnations in the shape of a cone, as they are sold on the streets on tall poles on delirious spring days in Sicily—the flowers, cut very short and stuck into a frame of wire covered with wet moss, with a spiral of darker carnations winding up to the top. A flat, round green tin filled with three separate bouquets set in tightly together, the colours strictly segregated—white, yellow, and bronze chrysanthemums; white, pale pink, and dark pink primroses with leaves about each bouquet; lily-of-the valley, forget-me-not, and tiny moss roses, or three clashing shades of nasturtiums. In the window of a very smart florist in Paris, in the early autumn, one of these flat bouquets was made of yellow marigolds and orange marigolds and pink roses, and the outrageous combination of colour was simply enchanting. Max Schling in New York makes them of more exotic flowers—gardenias, roses, zinnias, and bouvardia—, so that they look like the old-fashioned bouquets that 1830 débutantes carried, transferred, in a larger size, to the modern dining-room table.

The potted palm has practically disappeared from all except very solemn balls. A white-and-gold ballroom, seen not so long since, had bay-trees set at intervals all around the floor and the front of the balcony draped with big laurel garlands. The Church of Santa (Continued on page 143)



EMELIE DANIELSON

This all-white bouquet contains lilies, carnations, sweet peas, white lilacs, roses, and freesia, and is arranged in a silver blown-glass vase from Bruce Buttfield

VOGUE PRESCRIBES A CRUISE!

Are you bored? Tired? A bunch of nerves with a slim silhouette?

You need a cruise. A long, leisurely, blue-and-gold cruise, trimmed with smart little white-capped waves and the best of other servants. You need salt air—wet, cool salt air that gets down into your last little lunglet and blows out the cigarette smoke. You need wide white decks with sunshine on them, and nice people in sports clothes. You need an appetite that doesn't grow on land. You need sleep that goes down as deep as the seaweed and stays there eight hours.

You need to see new countries unrolled before you—maps come alive. You need scenes you never saw before—colours, sounds, thrills, bargains, things to remember and talk about forever. You need a life as exciting and changeful as a voyage of discovery—but without a feather's weight of responsibility!

The West Indies?—exotic jewels set in a laughing sea. The Mediterranean?—all the warm loveliness of southern Europe and the hot tropic splendour of Africa. Around the World?—the whole mad, spinning ball posed for your sovereign entertainment! . . . Which shall it be? . . On what ship of wonder?

Look through the travel advertisements in this magazine . . . write to these companies for literature . . . then you can decide.

ANSWERS TO CORRESPONDENTS

(Continued from page 110)

And do I have to return all the calls that are made on me at this time?

Ans.: Full mourning for a year would be black for a year. Black and white is worn for half-mourning. We should think you would wear black this winter, perhaps for six months, and keep your black-bordered paper and cards. Your husband might wear his black tie as long as you wore black, if you wish to be very conventional, but, to-day, people are much less strict than formerly. In the spring, black and white and all-white would be right for formal occasions. For sports clothes, such as your riding-habit or golf clothes, grey with a black band is entirely correct, and, if your hat has a black band, it might be in grey. Black and white would be perfectly correct for your bathing-suit. Mink would not be mourning, and you might have the collars and cuffs changed to black fur. But here, again, many people consider this an unnecessarily fine point. You might begin to return your formal social visits after Christmas and informal ones whenever you like.

Miss M. E. R.: When sending out wedding announcements, how many are sent to a house where the whole family are friends of the bride's family? How many should be sent to a family that consists of the parents and two grown daughters? How many cards should be sent to three maiden sisters who live together?

Ans.: Whether the bride and her family know the family to whom they are sending announcements well or not, they would still send separate announcements, one to Mr. and Mrs. Brown, another to the Misses Brown, and another to the Messrs. Brown, if there were so many in the family. This answers your second question about sending announcements to the parents and to the grown daughters separately. Where there are three maiden sisters, the announcement goes to the Misses Brown.

Miss M. W.: I am knitting a bouclé jacket and skirt in hunter's-green. Knitted blouses are so unbecoming that I thought I might wear a blouse of crêpe de Chine with it—say in burnt-orange. Would that shade be in good taste?

Ans.: We think a crêpe de Chine or silk blouse would look much better with your bouclé coat and skirt than any kind of knitted sweater or knitted blouse, but we think white, beige, or a lighter shade of green would be better than burnt-orange since the orange and green contrast is rather violent.

FRESH FLOWERS IN ARTIFICIAL BOUQUETS

(Continued from page 142)

Maria de Salute, a few years ago, was decorated for a great wedding with hangings of mulberry brocade and great garlands of oleanders, which, with the scarlet robes of the monseigneurs and prelates and a blurred flame of millions of candles, made a never-to-be-forgotten effect. Another wedding, quite recently, in Paris, in the little chapel opposite Voisin on the rue Cambon, was banked with those orchid-blue hydrangeas in tubs—masses and masses of them. The bride, curiously enough, was also in lilac, in memory, so the obliging beadle whispered, of her first husband.

Tremendous sprays of mimosa and flame azaleas set in big vases in front of mirrors, so that the bouquets are multiplied many times, make a magnificent decoration. Masses of white lilies form a beautiful background for a party, but, of course, they are ferociously extravagant. One clever hostess gets the same effect with urns of laurel holding Easter lilies set into the dark foliage. She sets her table with those blown glass niggers from Venice with a tall green fern waving like a plume in each. Still another very clever lady rents high white geranium-trees for her parties. She also trains English ivy into all sorts of fantastic shapes—wheels, big bird-cages, birds on pedestals, so that her salons on party nights look like old formal Italian gardens.

Wadley and Smythe makes bouquets of greens inspired by Rousseau paintings—leucothea, Southern smilax, huckleberry sprays, and the great stylish foliage of silver-striped calalily leaves. They combine yellow and flame very often—yellow jonquils and freesia with euphorbia, and, along in the spring, they do whole parties in forsythia and pink peach or huckleberry sprays.

Old-fashioned flowers, strangely enough, are enchanting in very modern houses—a window-box on the window-ledge planted with a riot of many coloured hyacinths or with bright nigger-pink primroses goes extraordinarily well with a hard modern décor. One young bride has dead-white walls, a rug the blue of her own eyes, and, in her very twentieth-century windows, two quaint tiers of potted white geraniums. Another lady, famous for her dinner-parties, spreads a strip of brocade down her long table with a long row of potted hyacinths and spring flowers, the higher pots in the centre graduating down to tiny potted snowdrops.

There is a great deal of rivalry in the matter of these flower decorations. A hostess who will order mushrooms and caviar by telephone in the twinkling of an eye will often spend hours picking out the flowers for her parties—and footmen and caterer's men can wait and the coiffeur can fume, while she scrunches up wet fern in her vases and sets the flowers in, bloom by bloom, to achieve one more triumph in decoration.

* * *

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TAILORED CLOSETS

OPEN the closet door to beauty and comfort. We plan and build closet interiors which are a new word in convenience . . . Dust-proof compartments and built-in drawer space to accommodate exactly what you wish to put in them . . . Beautiful cabinet work, made in our own factory . . . Harmonious design which accords with the home setting . . . Closets which accord with luxurious homes.

A folder will be sent on request, giving further information about tailored closets.

In addition to tailored closets, we build paneled rooms in pine and oak.

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TAILORED CLOSETS
572 PARK AVENUE at 63rd ST.
Regent 6347

. . . NEXT DAY
HE SAID IT WITH SAUCE!

GARTON'S
H.P.
SAUCE
Helguera

"DON'T ask father tonight, Jeffrey. He's positively volcanic. They served him a thick steak tonight—and not a drop of H. P. Sauce in the house!"

H. P. is a thick sauce, so subtle, so delicious in flavor, that you wonder what miracle attended its discovery. Blended and bottled in Old England—consumed in vast quantities here—with roasts, rarebits, cold cuts and salads.

Send for FREE H.P. Recipe Book dishes that are different! Write Go-Bart Imp. Co., 15 E. 26th St., N. Y.

For Mothers who spend Happy hours with Children in the Nursery

In the nursery, every arrangement is made with a view to the greatest possible convenience, comfort and safety. The nursery telephone contributes to all of these. It makes it possible to be with your children, and at the same time keep in close touch with outside matters as well as household affairs. Appropriate signaling devices, such as lights, buzzers and soft bells, are available.

Every worth-while young man has friends he likes to call up often. And he certainly appreciates being able to talk over his own telephone . . . in his own room.

The daughter of the house enjoys the convenience of her own telephone. It makes the room so completely hers . . . and enlarges the circle of her friendships.

The nursery telephone is a convenient pathway to the outside world . . . as well as to other rooms within the home

✓ ✓ ✓

Probably there is no room in the house so important, in a mother's eyes, as the nursery. Quite naturally, a telephone should be considered an essential part of its equipment.

It gives you ready access to neighbors, or to friends in distant cities . . . and them to you. It saves trying trips to distant parts of the house, and avoids the necessity of interrupting games that are so important to children. When away from home, it lets you speak directly with the nurse, without her leaving the nursery.

If the children are far beyond the nursery age . . . if they are, in fact, almost young men and women . . . telephones are still important. For the younger members of the family have their own interesting activities, and they appreciate the convenience and courtesy of their own telephones . . . in their own rooms.

Telephones add to the comfort of every part of the house—and every member of the family. And their cost is nominal. Le your local Bell Company Business Offic help you plan the most suitable telephon arrangements for *your* home.

AMERICAN TELEPHONE & TELEGRAPH CO.
BELL SYSTEM
AND ASSOCIATED COMPANIES

THE CONDÉ NAST PRESS GREENWICH,